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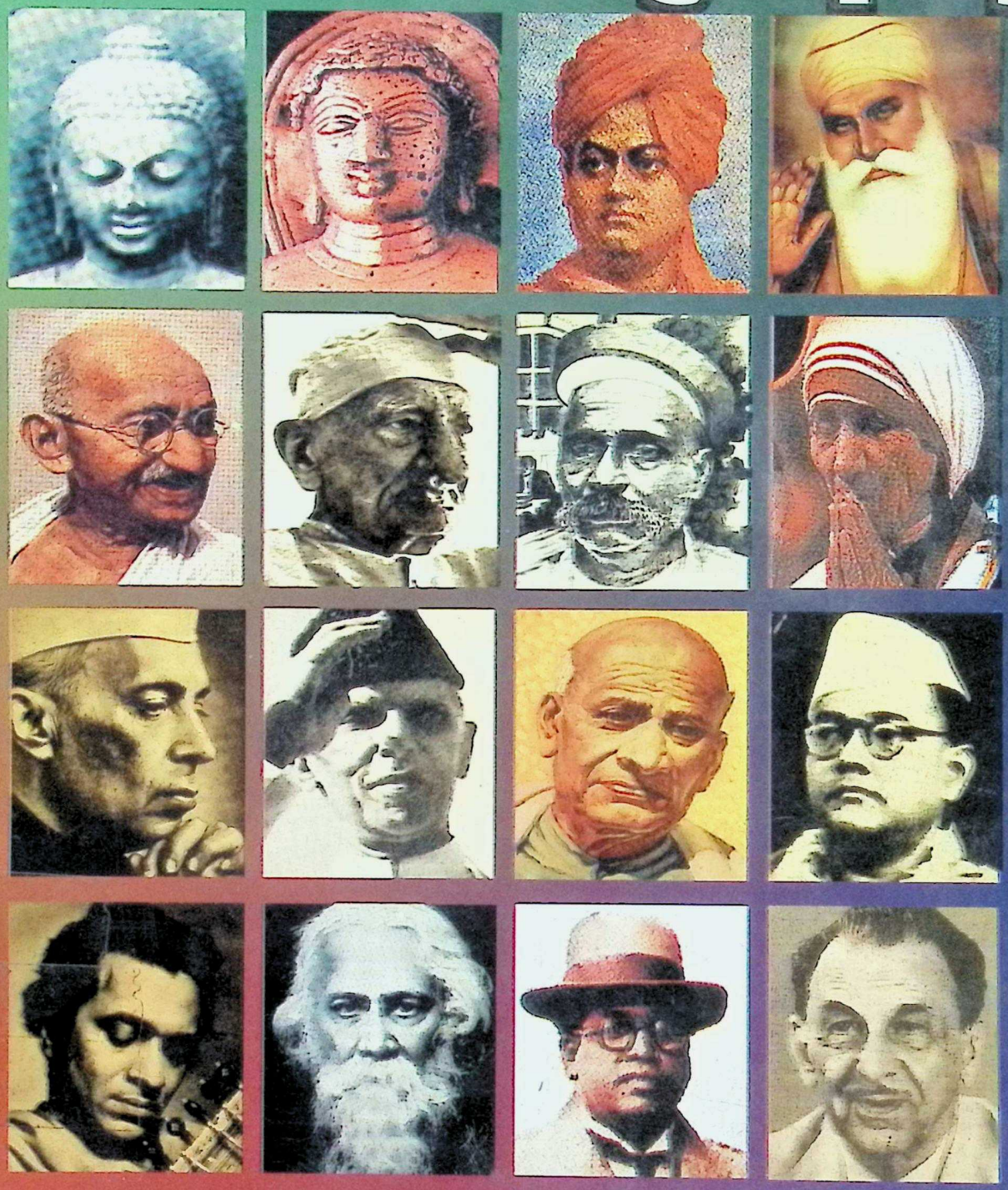
Encyclopaedia of The Indian Biography

VOL 6



NAGENDRA Kr. SINGH

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VOL 6

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This multi-volumes "Encyclopaedia of the Indian Biography" is a pioneering attempt of learned scholars to bring together not only the prominent historical and mythical personalities of India but also provide a lavishly illustrated details about the biographical analysis scientists, philosophers, social activists, politicians, artists, writers, poets, novelists, educationists, freedom fighters, spiritual teachers, religious reformers, mystics, and saints, from beginning of civilization to present day in alphabetical order from A to Z. We have tried to bring all leading Indian leading personalities of various dimension in this Encyclopaedia, though several biography of Indian personalities has been published in limited approach. In our opinion, it is the first comprehensive Encyclopaedia of Indian biography.

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गुरुकुल कांगड़ी विश्वविद्यालय
विषय संख्या ——— आगत नं० ———
लेखक SINGH, NAGENDRA K.
शीर्षक ENCYCLOPAEDIA OF the INDIAN Biography
Vol. 6th O-R

दिनांक	सदस्य संख्या	दिनांक	सदस्य संख्या

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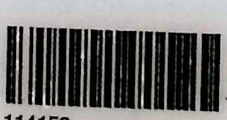
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ENCYCLOPAEDIA OF THE INDIAN BIOGRAPHY

Edited by
Nagendra Kr. Singh

Events in recent decades have underscored the need for major reference work that provides immediate access to the great Indian history makers. This multi-volumes "*Encyclopaedia of the Indian Biography*" has been designed to meet that need.

This encyclopaedia is a vast collection and compilation of the biography of more than 4000 leading Indian personalities from the beginning of civilization to present day. Although several biographical works have been published in India and abroad but none of them is able to produce such a vast informative biography of prominent Indian personalities from ancient time to present day.

The entries included in these volumes cover a wide range of competent surveys of biography written by the contributors. It hardly needs to be stressed that a biography is neither a mere exercise in literature nor a branch of history. It is a part of literature as well as a part of history, if only it is based on well-ascertained data and presented in an objective manner, as far as practicable.

It is true that the art of biography writing has undergone radical changes since the days of the classical writers. Understandably enough, the approach and treatment of a biography of today are basically different from those adopted in the ancient and middle ages. A modern biography, unlike the one conforming to the classical pattern, is not didactic in approach and does not aim at "teaching a lesson," magnifying some definite norm of conduct. It is not surprising that a standard biographical work of to-day does not rule out the demands of artistic and imaginative presentation primarily with a view to ensuring its readability.

In the case of India, a survey of the origin and growth of biographical writing in various regions and written in the language prevalent in a particular region, such as has been attempted in a process which is yet to reach its stage of finality. A modern biography, with pretension to be regarded as a work of history, is permitted to be largely subjective in approach and artistic in presentation.

In spite of the basic limitation, it will be improper to brush aside ancient and pre-modern biographies of India as wholly irrelevant for purposes of historical investigation. In more ways than one, they project the age in which these were written, its beliefs, cults, conventions and social concept. It is possible to discern in the entangling mass of conventional jargons and literary flamboyancy the outlines of historical import, however dim, within the limits of a given period. The entries published in these volumes trace with clarity and in alphabetical order from the beginning of civilization to present day with critical and balanced assessment of their merits and limitations. These volumes are a competent reference book for those interested in the development of a significant of Indian biography.

Entries in the encyclopaedia are alphabetically arranged, strictly letter by letter. In order to make use of the specialized expertise of individual scholars while ensuring that all aspects of biography were fully covered. To guide readers from one entry to related discussions elsewhere in the work, there is extensive system of cross references within the entries.

This multi-volume Encyclopaedia is edited under the chief editorship of reputed orientalist Nagendra Kr. Singh.

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PREFACE

Events in recent decades have underscored the need for major reference work that provides immediate access to the great Indian history makers. This multi-volumes "*Encyclopaedia of the Indian Biography*" has been designed to meet that need.

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The entries included in these volumes cover a wide range of competent surveys of biography written by the contributors. It hardly needs to be stressed that a biography is neither a mere exercise in literature nor a branch of history. Biography is a part of literature as it is a part of history, if only it is based on well-ascertained data and presented in an objective manner, as far as practicable. In other words, a biographical work may be categorized, for practical purposes, as a historical biography if it meets the demands and fulfils the attributes of history.

Biography, which focuses on a single person, is a form of history from the historian's point of view, while history which deals with nations or groups of people, is a compound of numerous biographies when viewed by the biographer. Biography is as much a part of literature, as it is of history -- it is literature in so far as it recreates the life of the person it is concerned with; it is history when it purveys details of his life. Sir Winston Churchil's biography of his ancestor, First Duke of Marlborough, is an excellent literary creation; at the same time it is a valuable history of Britain as well as of Europe during the War of Spanish Succession (1701--1714). In any case both biography and history are closely related with each other.

The genesis of biography is as old as that of history. The story of Noah or of Joseph in particular on account of its length is the prototype of modern biography. Same is our '*Ramopakhyana*,' the nucleus of the Ramayana. Though such old examples belong more to the realm of literature than to history. The historians rarely brush them aside in view of the fact that they contain materials relating to a given time and space.

An early attempt of writing biography may be found in the sketches of the contemporaries such as Pericles and Sophocles by Ion of Chios (fifth century B.C.). A later and more mature example in this regard has been left by the Chinese historian, Ssu-ma Chi'en (145B.C. -- 85 B.C.) in his *Shih-chi*, which contains life-sketches, animated by anecdotes and dialogues, and arranged according to character-occupation types, such as 'maligned statesmen',' rash generals' and 'assassins'.

A further development of the art of biography took place in Greece and Rome in the first and second centuries of the Christian era. The *Lives of the Noble Grecians and Romans* by the Greek Plutarch (50A.D.--125A.D.) and the *Annals*and the *Life of Agricola* by the Roman Tacitus (55A.D.--120A.D.) can be regarded as the best specimens of historical biography that the ancient world produced. Of a lesser stature is the Roman historian, Seutonius Tanquillus

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(75A.D.--160A.D.), but his work, *The Lives of the Caesars*, covering the period from Augustus to the Flavians presents an admixture of character-sketch and chronological narrative and is, thus, an early precursor of modern biography.

The most famous historical biography of the early mediaeval Europe came from the pen of Einhard (770A.D.--840A.D.), a clerical, a friend and an official of the greatest monarch of his times, Charlemagne. His *Vita Karoli Imperatoris* ('Life of Charlemagne'), based on a living relationship, is valuable for the wealth of details and is indispensable for the reconstruction of the history of the reign of Charlemagne.

It is true that the art of biography writing has undergone radical changes since the days of the classical writers. Understandably enough, the approach and treatment of a biography of today are basically different from those adopted in the ancient and middle ages. A modern biography, unlike the one conforming to the classical pattern, is not didactic in approach and does not aim at "teaching a lesson", magnifying some definite norm of conduct.

It is not surprising that a standard biographical work of to-day, while broad-based on the research and integrity of orthodox scholarship does not rule out the demands of artistic and imaginative presentation primarily with a view to ensuring its readability. But then one cannot get away from the maxim that there is always a larger place for chronicle in a biography than creation.

A biography is not worth its name if it does not attempt first to reconstruct the life of an individual it chooses as its subject on the basis of unimpeachable evidence, and second to interpret and assess the impact of the personality on the age to which it belongs, or for that matter, the influence of the age and environs on the making of the individual whose life-style it delineates. It is an exacting task by any standard.

Like any other branch of literature, biography has passed through a long process of evolution. Such a process has necessarily varied from country to country, and from age to age. Its forms have been many and varied to suit the changing concepts of the age and the source of patronage behind the literary-cum-historical venture. The nomenclature of biography is, thus, found to have been applied indiscriminately to extensive objects--mythological, religious and even legendary, presented in a pronouncedly didactic or panegyric manner. It took many years for the proper attributes of biography to emerge and develop.

In the case of India, a survey of the origin and growth of biographical writing in various regions and written in the language prevalent in a particular region, such as has been attempted in a process which is yet to reach its stage of finality. A modern biography with pretension to be regarded as a work of history, is permitted to be largely subjective in approach and artistic in presentation.

It is only to be expected each entry records the obstacles that stand in the way of categorizing the earlier works of biography in any Indian language as strictly historical. In spite of the basic limitation it will be improper to brush aside ancient and pre-modern biographies of India as wholly irrelevant for purposes of historical investigation. In more ways than one, they project the age in which these were written, its beliefs, cults, conventions and social concept. It is possible to discern in the entangling mass of conventional jargons and literary flamboyancy the outlines of historical import, however dim, within the limits of a given period. The entries published in these volumes trace with clarity and in alphabetical order from the beginning of civilization to present day with critical and balanced assessment of their merits and limitations. These volumes are a competent reference book for those interested in the development of a significant of Indian biography.

It is inevitable in a treatise like the present one that biographical literature of a particular region or written in a particular language is

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marked by peculiarities of its own which often impart to it a distinctive character in some respects. The technique and expression too differ and for more than one valid reasons. But at the same time, one cannot fail to detect some commonness in the general approach, conformity to some general standard of presentation of approach. The advent of the Muslim rule led to some basic changes. Under the impact of Semitic outlook, even though the accounts continued to be largely panegyric, the chronicle element began to dominate the writings of the modern age that historical biography could free itself from the shackles of convention, traditionalism, proneness to exaggeration, personal prejudice and took on the character of serious history.

Entries in the encyclopaedia are alphabetically arranged, strictly letter by letter. In order to make use of the specialized expertise of individual scholars while ensuring that all aspects of biography were fully covered. To guide readers from one entry to related discussions elsewhere in the work, there is extensive system of cross references within the entries.

For the collection and compilation of this monumental project, I have taken support from the various sources like monographs, biographical notes, personal interviews, books and journals. I am thankful to all those scholars who have contributed valuable articles or information for this encyclopaedia. My sincere thanks are offered to the publisher who has kindly accept my manuscript and has generously allowed me to exceed the volume to treat the whole subject.

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O

Obaidullah Sindhi (Maulana) (1872 — 1944)

Maulana Obaidullah Sindhi, born at Sialkot in 1872, was a staunch Muslim who considered Islam to be the best religion.

Born in a Sikh family in 1872 in a village near Sialkot (now in Pakistan), Maulana Obaidullah Sindhi quite early in his life came under the influence of some Muslim theologians at Sialkot and lost faith in Hinduism and the Arya Samaj. He was particularly influenced by "Tuhfat-ul-Hind" (written by Obaidullah) so much so that he himself adopted the name after his conversion to Islam in August 1887.

He fled to Sindh to escape being caught by his relation and made Sindh his home. Thus, he acquired his name of Obaidullah Sindhi. After a sound Arabic education in Sindh, he joined the *Dar-ul-Ullum* at Deoband (U.P.). He was very unmindful of his personal comforts and led an austere life.

By 1905 he completed his formal education and remained at Deoband for some years. In 1915 he went to Kabul with a view to making plans for an attack on the N. W. Frontier with the help of Afghanistan, Turkey and Russia. After 1922, when the *Khilafat* agitation had died down, he became a wanderer. He stayed for some years in Turkey, Russia and Arabia. Though in his early years he was anti-British and had become a terrorist. By 1939 he had become an admirer of the British rule in India. His main writings were: 'Safarnama-i-Kabul', Zaati Diary' and 'Shah, Wali-Ullah aur Unki Siyasi Tahreek'.

Obaidullah Sindhi was a staunch Muslim and considered Islam to be the best religion. He also believed in Pan-Islamism and considered the British to be an enemy primarily because the British power prevented the spread of Islam in India. This enmity towards the British led him to seek the cooperation of all anti-British elements. He disagreed with all those who considered India to be a 'nation'; instead it should be considered, he held, a confederation of several linguistic regions. He also wanted that Hindustani, written in Roman script, should become the official language along with English.

He returned to India in 1939, after an absence of about twenty-five years. He was given a warm welcome, but his absence from India had made him ignorant of the tremendous change which had come over nationalist thinking in India. He wanted the Muslims to adopt western civilization without resistance, with a view to promoting their material progress. He failed to carry either the Muslim Ulema or the nationalists with him. Except on one or two occasions, the various political parties and their leaders kept aloof from him. He died in 1944.

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Ojha, Gaurishankar Hirachand (1863 — 1947)

Gaurishankar Hirachand Ojha, born at Roheda in Sirohi Rajasthan in 1863, was an eminent historian and Hindi writer.

Gaurishankar Hirachand Ojha was born at Roheda village in Sirohi (Rajasthan) and studied history archaeology and graphology in Bombay. He was recognized as a first rate researcher after his pioneering work on *Ancient Indian Scripts* in 1898.

He was honoured with titles like *Raibahadur* and *Mahamahopadhyaya* and awarded the Manglaprasad Paritoshik on his enlarged edition of *Prachin lipimala by* Hindi Sahitya Sammelan. A commemorative volume. *Sharatiya anushilan,* was presented to him in 1933. The degrees of Vachaspati, Sahitya Vachaspati, and D. Litt. (Honoris causa) by the Banaras Hindu University were also conferred on him.

He wrote on the authenticity of *Prithviraj raso,* and his studies of ancient Indian scripts and the history of Rajasthan are important works. His other important works include *Solankiyon ka prachin itihas* (1907); *Rajputana ka itihas* (1923); *Pnthviraj- vijay.*

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Omandur Ramaswami Reddiar

—— See under Reddiar, O.P. Ramaswami

Omcherry (1924 —)

Omcherry, born in Vaikom in 1924, is an eminent Malayalam journalist and playwright.

N. Narayana Pillai popularly known as Omcherry because he belonged to a family of that name was born in Vaikom. After his primary schooling, he joined the Advaita Ashram at Kalady the birthplace of Adi Shankara, at the age of 16 with a view to learning Sanskrit and practising religious activities. But he left the Ashram of his own accord after two or three years. While taking the B.A. and later the B.L. degree courses, he had to eke out his livelihood by working as a private tutor and also as a correspondent of a leading Malayalam daily.

He joined the All India Radio as an announcer and was afterwards shifted to the Publications Division in New Delhi as editor. Deputed to teach Malayalam to students in the U.S.A., he lived there for a couple of years It was at that time that he took his M.S. degree with specialisation in Mass communication. Now he is a professor of that subject at the Institute of Mass Communication. New Delhi.

Omcherry is not a prolific writer. There are only three plays and a collection of one-act plays to his credit. The poignant dialogue in his plays, the poetic nature of his expressions and the humanistic ideals he advocates are all notable There is also a sense of humour even as he depicts the harsh realities of life.

Of his plays, *Pralavism* (Deluge) won him an award. *Tevarude ana* (The deity's elephant) has been widely staged in Kerala. The third one, *Itu nammude nadnu* (This is our land) is an

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earlier work written under the influence of G.B. Shaw. Oppatinoppam', one of the five one-act plays in the collection of that mime has also been extremely successful on the stage owing to its broad humour and brilliant touches of sarcasm and irony

The values upheld by the middle class are mocked at in most of Omcherry's plays. Nowhere given to sentimentalism, he knows how to depict emotion realistically.

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Ommen Koshy, Archdeacon (1825 — 1899)

Archdeacon Ommen Koshy, born in 1825, was an eminent Malayalam writer and theologian.

Archdeacon Ommen Koshy whose name is mentioned in the context of missionary influence on Malayalam, was the author of such works as *Pulleli Kunchu*, *Kannittaupadesham* and *Paradeshi mokshafatra*. He was one of the foreign Christian missionaries who came to Kerala and learnt Malayalam for the purpose of spreading religious ideas among the local people.

As part of his work, he published in a periodical a series of articles which were later collected together and brought out under the title *Pulleri Kunchu* (1882), the so-called first novel in Malayalam. It presents a realistic picture of the way in which the missionaries propagated their religion through arguments? But lacks the characteristics of the novel as a literary genre. Hence it is better to call it a religious tract. However, it presents some well delineated characters.

Ommen Koshy's religious works have not taken roots in the popular mind because, as T.M. Chummar observes In his *Bhasha gadya chantram*, they were written with a view to refuting the doctrines of other religions or sects. Nevertheless, we can see in them some specimens of good Malayalam prose. His *Paradeshi moksha yatra* is a Malayalam translation of John Bunyan's *The* Pilgrim's *Progress.*

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Oruganti Venkatasubbayya

See under Venkata Subbayya, Oruganti

Ottakkuttar (12th century)

Ottakkuttar was an eminent Tamil poet in the Imperial court of the third Chola monarchs, Vikrama Chola.

Ottakkuttar ranks foremost amongst the ancient Tamil court poets. He was the poet-laureate of the Imperial court of the three Chola monarchs, Vikrama Chola, his son Kulottunga Chola 11 and his son Raja Raj 11. He composed a 'ula' poem on each of the three. He earned the title of the Tamil Emperor of Poetry.

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He was named Kuttar since the members of his family worshipped Nataraja Shiva, known in Tamil as Kutar or Cosmic Dancer. Hagiography claims that early in life he worshipped Sarasvati enshrined at Kuttanur in Tanjanur district and became a distinguished poet.

His talents were recognized by Emperor Vikrama Chola who made him his court poet and appointed him also tutor to his son. He was capable of attaching a few lines to the already existing lines of verse and this gave him the name Ottakkuttar.

Many uncomplimentary tales are narrated about his intolerance and pride. Some later legends would make him a contemporary of a popular poet, Puhalendi, of the 13th century and weave tales of rivalry between the two and make the other poet humble this great man's pride by training common artisans to excel him in versification.

Another elaborate legend was woven in the 17th century. According to this, he built a throne of seventy heads of his clan and sang thereafter *Ittielupadu* (seventy verses on the lance) extolling his own community.

But (*Ittakkuttar* is today remembered for six long poems. Three 'ula' poems have been mentioned earlier. 'Ula' is a long poem in a single continuous 'venba' verse where a deity is taken in procession along the streets round the temple. Girls and women, in seven traditional age groups between the years five and forty, see him and fall in love with him.

The poem narrates in realistic detail the reaction of the girls and women appropriate to their ages. *Vikrama Cholan ula is* in 342 couplets. Here Kuttar for the first time devotes the poem to glorify a king instead of a deity. *Kulottunga Cholan ula is* in 387 couplets and has the distinction of having an early classical gloss on it. *Raja Rajan ula* has 391 couplets; to this ruler the poet was a respected elder counsellor. The three poems are important in Tamil literary history for the corroborative evidence which they provide on the genealogy of the Chola rulers of the period.

Kulottunga -Cholan Pillai Tamil is a poem of 100 verses in ten sections, on prince Kulottunga as a child. This is the first independent 'Pillai-Tamil' poem in the language. In it the poet borrowed themes from Periyalvar's songs on Krishna's childhood and developed them into a new genre. Later poems modelled on Kuttar are memorable.

Dakka-yagap-bharani, another long poem of the poet in 814 couplets, celebrates the destruction of Daksha's yajna by Virabhadra on the orders of Lord Shiva, because Daksha had slighted Shiva. Kuttar made innovations in his 'Bharani' poem, though this genre had come into existence earlier.

The poem is remarkable for its fine lilting metre and for the profuse use of Sanskrit words and forms. The poem has a distinct place in the history of Tamil culture. In it Kuttar for the first time introduced Tirujnanasambandhar as an incarnation of Muruga.

The last poem is *Uttarkanda,* an adaptation of the seventh book of the *Ramayana.* Its authorship has been doubted. The poem is in 1526 quatrains, divided into 20 chapters, and narrates the traditional Uttarakanda story. It is probable that Kuttar wrote this poem in his younger days before he became a court poet.

Ottakkuttar is a great name in Tamil literary history not only for the poems written by him but also for his wit and repartee.

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Pachapurkar, Raghavendra Sheshappa (1896 — 1958)

Raghavendra Sheshappa Pachapurkar, born in Poona in 1896, spent his life propagating nationalism, unity and spiritualism amongst the masses of the people.

Raghavendra Sheshappa Pachapurkar, alias Baba Raghavdas, was born in Poona on 12 December 1896 in a prosperous Chitpavan Brahmin family hailing from Konkan. The family business was money-lending. His father, Sheshappa Damodar Pachapurkar, and his mother, Yashodabai, were well respected in society. They had four sons, of whom Raghavdas was the youngest. Raghavdas never married and lived the life of an ascetic.

He was educated up to the secondary stage in Chafal and Karad, both in the Satara district of Maharashtra. However, before passing out of the school Raghavdas left Karad secretly in 1913 on a pilgrimage in search of Guru Paramhansa. In the National Movement, his active and dedicated work raised him to the Presidency of the Gorakhpur District Congress Committee, and in 1946 he was elected to the Vidhan Sabha.

He spent a great deal of his time in touring various parts of the country, preaching nationalism, advocating the adoption of Hindi as a national language and working for social reforms, such as abolition of the dowry system and widow-marriage. He firmly stressed communal unity and the equality of all castes. To further all these objectives, he organised and supported newspapers and magazines. He started the Geeta Press which published nationalist and reformist books, pamphlets and periodicals.

Realising the necessity of training the people in all these ideas and activities, he established various institutions. The most important were the Paramhansa Ashram in 1918, the Sanskrit Pathasala, Brahmacharyashram, Vedavidyalayas and a Gramodyog Vidyalaya. When he found that Gorakhpur district was largely illiterate, he started primary and secondary schools. To promote Hindi, he established the Rashtrabhasa Mahavidyalaya and held annual Hindi Sahitya Sammelans at Gorakhpur. He also established Geetaramayan Pareeksha.

In this way he gathered around him an enthusiastic band of students who joined him in all his activities. He was always at the service of the poor, attending to their needs in times of famine, drought, epidemics and other disasters. He also took up the challenges—Harijan Temple-entry and the propagation that Buddhism was a part of Hinduism. He joined Vinoba Bhave in his successful attempt to get entry for the Harijans in the Vishvanth Temple at Benares. In support of his theory of Buddism he undertook to repair the Mahaparivana Mandia at Kushinagar. He succeeded in convincing the orthodox Hindus that Buddhism was not a separate religion, but a part of Hinduism and was able to organise the building of a Buddha Inter College and Dharmashala at Kushinagar.

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After Independence, he turned more and more towards Bhoodan and Khadi work and spent the last years of life performing Padayatras in the Uttar Pradesh, Madhya Pradesh and Maharashtra where he was able to get thousands of acres of land for the landless as well as villages as Gramdan and money for the movement. At the age of 61, on 15 January 1958, he died in the midst of his work whilst attending the Sarvodaya Sammelan at Shivni.

Baba's ideas were all fundamentally based on the teachings of the ancient scriptures and writings. However, far from being orthodox, he viewed these teachings with a modern progressive outlook. He stood for the abolition of the caste system and advocated equality for women, the abolition of the dowry system and widow-marriage. He was a great devotee of Shri Ram, Yoga practices and the performance of Yajnas. He believed that Hinduism embraced Jainism, Buddhism and Sikhism, and worked for the spread of the 'Veda' education and the establishment of religious schools. He was convinced that Hindi should become the national language. Though in principle he opposed Western education, he actually helped to forward it by the establishment of Colleges and High Schools.

Baba accepted only constitutional and non-violent means of fighting for Independence. He opposed all forms of regionalism and believed in the unity and oneness of all Indians. After Independence, he was against retaining any connection with Britain and the Commonwealth.

In economic matters, he accused the British of draining India's wealth. For independent India, he thought that the economic problems could be solved by mutual understanding between the employers and the employees in big industries, and through greater development of cottage and small-scale and Khadi industries.

Baba's life work can be assessed in Mahatma Gandhi's words: "If I can find a few saints like Raghavdas, I could easily win India's Independence." Baba spent his life propagating nationalism, unity and spiritualism amongst the masses of the people; and through his devoted services to the people, he helped to promote the National Movement and the welfare of the people in the regions where he worked.

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Padmakar (1753 — 1833)

Padmakar, born at Sagar in 1753, was an eminent Hindi court poet.

Padmakar was a Telang Brahmin, born at Sagar in Madhya Pradesh. His father, Mohanlal Bhatt, a poet himself, encouraged his son to write poetry. The first to acknowledge his poetic gift and to reward him was Raghunath Rao Apa, the ruler of Sagar.

However, there was some misunderstanding between the two, and the poet had to go back to his ancestral home at Banda. The rulers of Jaitapura and Sugra became his admirers. For the latter he wrote laudatory verses compiled as *Arjun Rayasa*. Then he went to the court of Datiya and received land as a gift for his poetry.

Later, he visited Rajadhan and was able to please its ruler with his composition. From there he went to Satara, and its ruler, Raghunath Rao, gifted him ten villages and a cash of one lakh rupees. At Jaipur, he won over the heart of the king and was made court-poet. It was here that he wrote his famous book *Jagatvinod*, a book on rhetoric.

He visited Udaipur and Gwalior too, and wrote *Alijaha prakash* in 1821 in honour of the ruler of Gwalior, Daulat Rao Sindhia. In 1826 Ratansimha was coronated at Charakhari, and Padmakar went to pay his respects to him but was rebuffed by the king. Taking this insult to heart Padmakar decided to pass the rest of his life on the banks of the Ganga.

Padmakar's original works include three types of poems: laudatory, erotic and devotional. The dominant note in the laudatory

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verses is the boric sentiment. These verses are full of historical anachronism, yet for their effective language and use of figures they cling to our memory. His two works on rhetoric combine theory and practice.

After enunciating in brief the canons of poetry, he writes artistic verses to serve as illustrations and dwells mainly on the delineation of the erotic sentiment. His *Padmabharan* is a good book on figures of speech. The images are, by and large, erotic in nature. Musical syntax, polished vocabulary and racy style characterize his poetic diction. These qualities drew the attention of many a poet who wrote under his influence. Gwala and Lachhiram are notable among those who followed Padmakar's diction and style.

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Padgaonkar, Mangesh Keshav (1929 —)

Mangesh Keshav Padgaonkar, born in 1929, is one of the most popular post-Independence Marathi poets and short story writers.

Mangesh Keshav Padgaonkar did his M.A. in first division, winning Tarkhadkar and N.C. Kelkar gold medals. He heads the Marathi section at the U.S. Information office in Bombay. Earlier, he was Professor of Marathi, and thereafter, senior producer of the Marathi section at the All India Radio. He was also the co-editor of *Sadhana*, a Marathi weekly, for sometime.

As a poet, he acknowledges his literary debt to some senior poets like Borkar and Kusumagraj, who have left some mark on his style. *Dharanritya* (1950), *Gypsy* (1953) *Chhoti* (1957), *Sharmishtha* (1960), *Utsava* (1962), *Vatratika* (1963), *Mira* (1965), *Vidushak* (1966), *Bholanath* (1968), *Salam* (1978) and *Gazal* (1981) are his well-known collections of poems.

His poems are expressive of different moods, ranging from devotion to introspection. *Chhoti* and *Bholanath* got the State Government awards. *Salam* was the Sahitya Akademi Award winner (1980). *Nimbonichya zadamage* (1950) is a collection of his short stories. He has done some translations also from English into Marathi.

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Padhye, Bhau (1926 —)

Bhau Padhye, born in Bombay in 1926, is a noted Marathi journalist.

Bhau Padhye is a free-lance journalist. He was born and educated at Bombay and obtained his B.A. degree from the University of Bombay.

He shot into prominence in 1965 when he brought out his work, *Vasunaka*, a terse and true-to-life portrayal of hypocrisy in society. His earlier two works are *Domburyacha khel* (1960), dealing with the life of wokers, and *Vaitagwadi*

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(1964), a search into the futility of life, which received an award from the Maharashtra government. *Barrister Anirudha Dhopeshwarkar* (1969), got him the 'Lalit' award. He was written eight novels and one drama.

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Padhye, Prabhakar Atmaram (1909 — 1984)

Prabhakar Atmaram Padhye, born in 1909, was the foremost figures in the field of Marathi journalism and literature.

Prabhakar Atmaram Padhye was one of the foremost figures in the field of Marathi journalism and literary criticism during 1940—1980. He was a spirit of fire and dedication that strove to attain excellence in all his pursuits. As has been the case with most of the Indian intellectuals, his convictions were subjected to diverse pulls of the best in ancient Hindu tradition, western liberalism and the basic doctrines of Marxism understood in terms of humanism. Towards the end of his career, he was inclined towards a mixed creed in which liberalism, socialism and humanism co-existed in different proportions.

Padhye did his B.A. in Economics from the University of Bombay in 1932. He was carried into the stream of Marxist thought at that time. He was editor of the Marathi weekly *Dhanurdhari* between 1939 and 1945 and of the Marathi daily *Navashakti* from 1946 to 1953. He was Secretary of the Indian Committee for Cultural Freedom in the fifties.

Between 1955 and 1967, he was Asian representative of the Congress for Cultural Freedom to which the ICCF was affiliated. He was Director of the Centre for Indian Writers, established in Pune towards the end of this period. He was President of the Gomantak Marathi Sahitya Sammelan held in Belgaum in 1950 and of the Marathi Patrakar Parishad at Kolhapur in 1952.

In 1935, Padhye wrote the book, *Aajkalcha Maharashtra*, in collaboration with S.R. Tikekar. It maps out the cultural, social, intellectual and political life of Maharashtra from the times of Shivaji to the period after the First World War. *Pakistan ki pannas takke* (1941), *Samajavadacha punarjanma* (1952), *Yugoslavia* (English, 1962) are some of his books commenting on the political developments between and after the two wars.

In the reputed literary periodical *Pratibha*, Padhye wrote the feature 'Pashchimekadche ware'. He was particularly interested in the personalities of Bertrand Russell, Trotsky, Max Eastman, Waman Malhar Joshi and Jayprakash Narayan. A scholar of aesthestics, in his book *Kalechi kshitije* (1942), Padhye took cognisance of the ideas on aesthetics of several Indian and foreign scholars and raised fundamental questions about the nature of art. In the book *Mardhekaranchi saundaryamimansa* (1970) Padhye examines the aesthetic thought of Mardhekar in depth.

He wrote another book on Patankar's theories of aesthetics, entitled *patankaranchi saundaryamimansa* (1979). In *Saundaryanubhav*, which won him the Sahitya Akademi Award (1982), Padhye propounds a new theory of the experience of beauty.

On this rather controversial issue, he suggests

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that it is 'interest' which supports all experiences of beauty, and that every experience has two sides, one concerned with its means and the other with an ingrained 'rasa'. Much more debatable is the theory of 'reticular formation' which he ties up with the experience of beauty. Three more works of criticism by Padhye are *Waman Malhar va vicharsaundarya, Aswad* (1977) and *Kadambarikar Khanolkar* (1977).

Padhye was deeply interested in alien cultures. He wrote interesting travelogues such as *Nave jag: navi kshitije* (1954), *Agastichya anganaat* (1958), *Udta galicha* (1959), *Tokonoma* (1961) and *Hirvi unhe* (1964). Padhye's position in the Congress for Cultural Freedom gave him a rare opportunity to mix with American intellectuals such as Herbert Passin, and to travel through westernised countries like Japan.

This side of his life is reflected not only in the travelogues, but also in a novel, *Maitrin* (1961); its hero, torn between an indigenous set of values and morals, is typical of the dilemma which Padhye himself experienced in his later years. Padhye, though better known as a journalist and critic, was himself a creative writer. He has a few collections of short stories to his credit, viz. *Vyadhachi chandani* (1944), *Krishnakamalichi vel* (1945), *Ardha vartule* (1949), *Andharatil savalya* (1966), *Neele diwas* (1976) and *Sandhykalchya savalya* (1984).

Prabhakar Padhye will be long remembered for his distinguished career in journalism, for breaking a new path in travelogue writing, for ushering in the modern psychological short story, for his contribution to literary ciritcism and aesthetic theory, and above all for the sustained display of a dauntless spirit.

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Padikkasup Pulavar (16th Cent.)

Padikkasup Pulavar, born at Kalandai in Thondai Mandalam, was an eminent Tamil devotional poet.

Padikkasup Pulavar was born in Kalandai in Thondai Mandalam. He was a devotee of Shiva and daily placed a gold coin on the step of the Lord's temple to help a poor brahmin priest who performed the 'puja' (worship) with empty stomach. Hence the Shiva of that sanctum came to be known as Padikkasuththambiran (Lord with coin on the step), an appellation that was applied to the poet as well.

He had composed sadhagams (hundred songs) and loose poems on several occasions on several topics. He composed three sadhagam works, namely Thondai *mandala sadhagam, Pullirukku veloor sadhagam* and Thanda*laiyar sadhagam. Thondai mandalam* covers the entire Pallava kingdom, and Pullirukku Vellor and Thandalai are famous sacred places with ancient Shiva temples. The modern name of Pullirukku Veloor is Vaidhessvaran Koil, and the ancient name of Thandalai was Thandalai Neel Neri. These three works contain a hundred songs each. Manikkavasagar's *Thirusadhagam* is the first work which contains a hundred songs sung by a single poet in a single poem.

The loose thirty-one songs of Padikkasup Pullavar are found in the collection of songs called *Thanippadal thirattu*. These songs are on deities, like Shiva, Parvati and Subramanya, and on kings like Ragunatha Sedhupati, and on popular individuals like

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Seedhakkadhi, Thirumala and Kumarendra Gangeyan.

In the poem on Kumarendra Gangeyen, he refers to the sculptures of *Skandha purana* episodes carved out in the Shiva temples. In the poems on Shiva and Amba the experiences *of* devotees are mentioned with the simplicity of a child.

In the poems on Seedhakkadhi, Padikkasup Pulavar hails the greatness of the man who was a strong supporter and admirer of Tamil poets and language. The famous note Ottakkootar (the contemporary of Kamban), Villiputhoorar and Adhiveera Rama Pandiyan are some of the poets mentioned in these songs for their strong opposition to sub-standard poems. The works of Padikkasup Pulavar are written in a simple unadorned language.

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Padmanabha Kurup, Azhakattu (1869 — 1931)

Azhakattu Padmanabha Kurup, born at Chavara in Kerala in 1869, was an eminent Malayalam writer and poet.

Azhakattu Padmanabha Kurup belonged to the illustrious family of Azhakattu at Chavara, a few miles to the north of Quilon. He had little schooling in the modern sense of the term, but had enough of a rigorous, traditional type of education, involving the study of advanced Sanskrit kavyas, shastras and some texts of astrology under the supervision of able preceptors. Later, he acquired some proficiency in Hindustani also.

His official life, as a Malayalam Pandit in the Government High School at Chavara, was short (1918-1924), but inspiringly brilliant as attested by no less a person than Suranad Kunjan Pillai, one of his well-known disciples.

Though highly talented, Kurup did not write anything worth noting until he was 22, owing mainly to his household duties and litigation. His first contribution is *Gandharva vijayam* (1891), an attakkatha with some highly readable passages. His contributions in the form of translation, 'samasyapooranam', etc, began to appear in the same year in periodicals like *Vidya vinodini* (Trichur) and *Manorama* (Kottayam).

In 1894, there came *Meenaketanacharitam*, a drama in seven acts. This was followed by a series of translations from Sanskrit. Kurup's claim to fame rests chiefly on his *Ramachandra vilasam*, which took him amidst his multifarious preoccupations nearly eleven years to finish (1894-1905).

It is the first typical Mahakavya in Malayalam, written in strict accordance with the rules laid down by Dandin, the great Sanskrit writer on poetics. It has twenty-one cantos and 1833 stanzas in different Sanskrit metres, and covers the story of the *Ramayana* from the birth of Sri Rama to his coronation as king of Ayodhya. There is one whole canto (8th) in the 'yamaka' style and there are stanzas embodying 'chitras' or figures and those written using only one or two letters of the alphabet in another canto (20th).

All these feats Kurup has accomplished not with an overdose of Sanskrit words as done by some of his successors in the field, but mostly with the help of Malayalam words. So the work is regarded not only as one of the best mahakavyas, but also as one of the great poetical compositions in Malayalam on the *Ramayana* story. His 'Prabhu shakti' (1914), a narrative poem, is another notable contribution.

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Padmanabha Panicker, Mukkur S. (1869 — 1931)

Mukkur S. Padmanabha Panicker, born in Tiruvalla 1869, was an eminent Malayalam poet and social activist.

Mukkur S. Padmanabha Panicker a native of Tiruvalla, was brought up by his father Mullur S. Sankaran Vaidyan, a Sanskrit scholar and physician. His father and some village teachers taught him Sanskrit texts like *Kumarasambhava* and *Naishadha*, as well as Ayurveda.

He stated writing poems at the age of thirteen. Though he studied Ayurveda, he did not practise it. He concentrated on literature and social work. Being a member of the Ezhava caste, he became a disciple of the great Narayana Guru. Panicker wrote many poems even in his younger days, and the work entitled *Asanna maranachinta shatakam* (Thoughts of the dying man, 100 verses) won him a prize at a competition held by the famed Bhashaposhini Sabha.

He was involved in many activities relating to literature and social problems. Padmanabha Panicker wrote about twenty works, including original poems, translations, etc. *Sri Parikshidudbhavam, Nalacharitam, Krishnarjuna vijayam, Kiratam,* and *Ammana pattu* works, *Kotiyaviraham,* some portions of *Vishwagunadarsha champu,* etc. are translations from Sanskrit. *Padadoshaprakaranam* is on poetics, *Krishnarjuna vijayam* is an attakkatha, and *Sanmargachandrika* is a didactic poem comprising four hundred verses.

Panicker also wrote in different forms of verse such as stotras, lullabies, unjal pattu, vanchippattu, etc. There are some prose works as well. Kerala Varma Valiyakoil Tampuran, the father of modern Malayalam, honoured Panicker with the title 'Sarasakavi'. The works of Padmanabha Panicker show the poetic merits of a disciplined poet.

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Padmanabha Pillai, Kainikkara (1878 — 1976)

Kainikkara Padmanabha Pillai, born in 1878, was a noted dramatist in Malayalam literature.

Kainikkara Padmanabha Pillai the eldest of the 'Kainikkara brothers', was a noted dramatist in Malayalam. He inherited literary and histrionic talents from his father and began writing at an early age. After graduation, he became a teacher in the N.S.S. High School at Changanacherry and later became the Headmaster of the N.S.S. School at Karukachal.

He was appointed Inspector of N.S.S. Schools, and earned reputation as an orator and actor. He was elected to the Travancore Legislative Assembly, and later entered Government service and occupied several high posts. After retiring from Government service, he devoted his time to literary and journalistic activities.

Padmanabha Pillai is one of the most powerful dramatists of Kerala. His first published play *Velu Tampy Dalava*, based on the life and death of the earliest freedom fighter from Kerala, Velu Tampy, created a big sensation when it was staged by a group of talented amateur

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actors including the author and his younger brother, Kainikkara Kumara Pillai.

His second play *Kalvariyile Kalpapadam* on the life of Jesus Christ was also a big hit in which he played the part of Jesus Christ to perfection. His play Swati Tirunal won the Kerla Sahitya Akademi Award in 1966. Besides nine plays, he has written five novels and a number of short stories and essays. His prose is highly powerful and poetic. He is rightly considered one of the pioneers of the Malayalam prose drama.

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Padmanabha Pillai, Srikanthesvaram (1863 — 1946)

Srikanthesvaram Padmanabha Pillai, born in 1863, was a well-known Malayalam lexicographer and scholar.

Srikanthesvaram Padmanabha Pillai was a well-known lexicographer and scholar. His dictionary of the Malayalam language is a standard work in popular use. Besides his contribution to this field, he has authored several works in a variety of areas.

His main works are *Kanakalatasvayamvaram* (A play, 1892), *Pandavavijayam* (A play, 1893), *Kishanighantu* (A pocket dictionary, 1905; *Madanakamacharitam* (A musical play, 1906); *Sahityabharanam* (A biographical dictionary, 193) *Shabdataravali* (A dictionary, 1941); *Amarakosham* (Sanskrit lexicon with commentary). Altogether he wrote about seventy works. *Shabdataravali*, however, is the basis of his lasting fame.

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Padmanabhan, T. (1937 —)

T. Padmanabhan, born in 1937, is a well-known Malayalam short story writer and poet.

T. Padmanabhan is a well-known writer of short stories. He started his career as a lawyer and practised for over ten years in Cannanore. Now he is an officer in the F.A.C.T. Always. Unlike the renaissance writers, who gave importance to incidents, characters and day-to-day problems, Padmanabhan adopted an entirely different approach to short story. The flight from the mere narrative to the highly imaginative is obvious in his stories.

His stories have also a poetic quality about them. More often than not be employs a modified version of realism utilizing a technique of quick, vivid scenes, while characters and incidents come to represent something beyond themselves, a pattern suggesting a dark, pessimistic vision of life.

Pamanabhan started writing in 1948. He was selected for the Kerala Sahitya Akademi Award for his collection *Sakshi*, though he declined it.

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Padmanabhan, Mannath (1878 — 1970)

Mannath Padmanabhan, born in 1878, was a great social reformer and politician.

Mannath Padmanabhan was born on 2 January 1878. Easwaran Namboodiri of Nilavana Illam was his father. His mother was Parvathy Amma of Mannath family, a poor but respectable Nair family in rural Perunna, near Changanacherry, in North Travancore. In 1902, he married Kalyani Amma of the Mechat house. She died ten years later, leaving a daughter.

In 1914, Padmanabhan married Kutti Amma. She too died six years later, but without leaving any children. Then, in 1932, he married Madhavi Amma of the well-known Thottakkat family. She was an active social worker and the first woman member of the Cochin Legislative Council. They were well matched in their social enthusiasm, but in 1967 Madhavi Amma died. There were no children by his marriage.

Between five and eight years of age, Padmanabhan studied in a 'Kalari' (local type primary school) and then had to discontinue because of financial difficulties. For sometime, afterwards he did copying work in the local Court and read a lot of Malayalam literature, which improved considerably his ability to write and speak the language. Then he joined the Changanacherry Malayalam School and passed the test for low-paid Government service. Later, he passed the Teachers' Training test with credit in 1900. In 1903, he passed the Government Magistrates test also which qualified him for practice in the Magistrates' Courts.

In 1893, Padmanabhan was a teacher on Rs. 5/- per month in a Government Primary School. He did very well and continued with promotions till 1905, when he resigned, protesting against the malpractices of the Headmaster. In 1905 he started practising law in the Magistrates Courts and soon became a leading member of the Bar. In 1915, he gave up a very lucrative practice, even though his family needed money, and became the full-time Secretary of the Nair Service Society which had been started on the initiative in 1914. For thirty-one years, he continued as Secretary of the Society and for three years, was its President. He stabilised, expended near.

In 1924, he took part in the Vaikkom and Guruvayoor Temple-Entry and Anti-Untouchability Agitations. He became a member of the Indian National Congress in 1947 and took part in the Travancore State Congress agitation against Sir C. P. Ramaswamy Iyer's administration in Travancore. For this he was jailed, but was soon freed, when Travancore merged with independent India.

In 1949, Padmanabhan became a member of the Travancore Legislative Assembly. The same year, he was President of the first Devaswom Board of the State, responsible for the management of the temples in the State. In 1959, he led an extraordinary united opposition against the State Communist Ministry, which had become unpopular because of its toleration of illegal and undemocratic Party activities. That opposition brought President's rule into Kerala. The same year, he was invited to Europe by the Moral Rearmament Association and many Western countries for the first time had a taste of his fine Malayalam eloquence.

During all these years, the Nair Service Society had his constant attention and selfless service. It is now a big organisation with a vast membership, substantial finances and various welfare activities. This Society now runs about

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ninety High Schools and fifteen Colleges. There are Arts and Science Colleges, Men's and Women's Colleges, Engineering and Training Colleges. It has five medical service centres. It runs a Sugar Mill, Workshops and Co-operative Societies and manages thousands of acres of estates.

The Society now has 2,500 branches and a budget of about two crores of rupees. It has administrative, financial, educational, engineering and developmental sections. Besides looking after this work, Padmanabhan wrote many articles, an autobiography, a travel book, 'Our trip to the Federated Malay States', some criticisms and a novel, 'Snehalata'. His style is simple, but virile, forthright and very effective, whether he is serious or humorous or sentimental, whether he is speaking or writing. In appreciation of his valuable services, he was awarded the title 'Bharata Kesari' by the President of India.

He was a great social reformer. Though he was specially interested in the welfare of his, that is the Nair community, his services benefited others also. From the press and the platform he fought indolence, waste and fissiparous tendencies. He lacked money for his own primary education. Yet he set up colleges, schools, hospitals and industrial units worth crores of rupees. His enthusiasm was contentious, his organising power extraordinary. His views and his activities prove his faith that education, industry and a sense of unity are needed to make a society stable, strong and progressive.

As a Hindu, he believed in God, but emphasised service, that is 'Karma Yoga' not the rituals. He had a fine personality, his words compelled attention. He led a simple life. Though predominantly a social welfare enthusiast, he opposed, and opposed successfully, politicians who became power-mad, and tools of their favourites, and sacrificed the interests of the State to the interests of the Party. Enthusiastic and selfless, his magnificent work infused new life and vigour into a major community in Kerala, which threatened to degenerate because of family squabbles, indolence, litigation and wasteful expenditure.

While his services conferred special benefit on a particular community, they were useful to others also, because of the expansion of facilities for education, employment and medical relief. As the achievement of an individual who started from a scratch, his contribution to the strength, stability and welfare of the country was remarkable. He passed away in February 1970.

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Padmanabhan Unni, D. (1886 — 1962)

D. Padmanabhan Unni, born in 1886, was an outstanding Malayalam teacher, critic and essayist.

D. Padmanabhan Unni, after taking his M.A. degree in Malayalam, became a lecturer and finally Professor at the Union Christian College, Alwaye. His contribution to literature includes some historical novels and dramas, but his fame rests mainly on his critical essays.

Padmanabhan Unni's seven critic appraisals of *Charudatta* by A.R. Rajaraja Varma, *Jyotishmati* by K.Narayana Kurukkal, Nalini and Leela by Kumaran Asan, Kesari by Vengayil Kunhiraman Nayanar, *Heera* by Ulloor, *Bhootarayar* and *Bhaskara* Menon by Appan Tampuran, and *Urubhanga* by Bhasa have been brought out in the volume Mandana *Manjari*

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(1928). *Sahityasarani* (1948) contains his essays on the study of literature in relation to other forms of art, life and society.

His critical studies on the contribution of Thunchat Exhuttachhan, Naduvat Mahan Nambutiri, Chandu Menon, C.V. Raman Pillai and Appan Tampuran have been compiled in *Sahityarangam* (1949).

Padmanbhan Unni has written some poems, collected in *Sri Chitrodayam* (1938), two plays, *Antiyamantranam* (1932) and *Aniyara* (1954), and three novels, *Sirajdaula* (1920), *Ashapahalam* (1931) and *Pratapasimhan* (1954). His essays on scientific topics have been published in two volumes, viz. *Shastra sopanam* (1937) and *Atbhutayugam* (1942). He has also translated *Dutachatol* (1950) and *Abhijanashakuntalam* (1957).

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Padmarajan, P. (1945 —)

P. Padmarajan, born at Muthukulam in district of Alleppey in 1945, is an eminent Malayalam short story writer and novelist.

P. Padmarajan born at Muthukulam in Alleppey district, Padmarajan took his degree in science and started his career as producer in All Indian Radio. After, working there for twenty years, he voluntarily retired in 1986 to join the fraternity of full-time screen playwrights and cinema directors. Now he is better known in the film-world than in the realm of letters.

Padmarajan's contribution to the literary field is by no means negligible. He started as a short story writer, and has to his credit two collections, both published in 1970, which saw the publication of one more book by him containing three novels.

His novel include *Nakshatrangale kaval* (Oh stars, be guards, 1971), *Ita ivide vare* (Here thus far, 1972), *vatakakku oru hridayam* (A heart of let, 1975) and Savavahanangalum tedi (In search of coffins, 1975), in all of which the author has depicted the resurgence of lust and violence in modern society and the philosophy of the new generation that rejects everything.

He won the Kerala Sahitya Akademi Award for the first novel cited above and the national and state awards, more than once, for direction of films and script-writing.

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Padmini (13th — 14th Century)

Padmini or Padmavati, the queen of Rana Ratan Singh of Mewar, was renowned for her beauty and intelligence.

Padmini is a legend for having preferred heroic death to disgraced existence. In 1303, when Alauddin Khilji, the emperor of Delhi, invaded Chittor, the Rajputs offered stiff resistance but they failed to defend the fort. In order

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to escape pollution and captivity, the brave Rajput women, including Padmini, performed *Jauhar*, as was the custom, and perished in the flames. Jayasi, a Muslim poet, developed the incident into a romance in his Padmavat, a gist of which is given below :-

Padmini was a princess of Sri Lanka. Having learnt of her beauty from a parrot, Ratan Singh, the king of Chittor went to Sri Lanka in a mendicant's garb and stayed there for twelve years. He won her love and returned with her to Chittor.

A mendicant named Raghava who once had a glimpse of Padmini carried the tale of her extraordinary charm to Alauddin, the Sultan of Delhi. The Sultan asked Ratan Singh to send his queen to the royal harem. He also laid siege to the fort of Chittor and he and his men fought for many years, but they failed to take the Fort.

The Sultan then conveyed to the Rana that he would return to his capital, if he could only see Padmini's reflection in a mirror. To this, the Rana agreed. Alauddin saw Padmini's reflection in the Fort. But when Alauddin was returning with the Rana, he treacherously got Ratan Singh imprisoned and took him to Delhi.

Alauddin sent a royal order to Chittor stating that the Rana could be released if Padmini was surrendered. The Rani heard of the tortures her husband was suffering and after conferring with two warriors, Gora and Badal, she left for Delhi with fully armed Rajput warriors in 1600 litters. It was given out that Padmini was going to the royal palace with her maids.

On reaching Delhi, the party asked the Sultan to favour Padmini by giving her an opportunity to have a last interview with the Rana. This was granted and the palanquins entered the place, where Ratan Singh was staying. Rescuing Ratan Singh from the prison, the party took the road to Chittor escorted by Rajputs under Badal.

Gora engaged the royalists and checked their movement and although he was killed, this gave the Rana's party time to reach Chittor. The Rana now punished Devapala of Kumbhalgarh who had earlier tried to seduce Padmini. The Rana was wounded in the battle and sometime afterwards he died. Padmini and Nagmati, another queen, performed Sati.

Col. Tod on the other hand closes the story with the siege of Chittor. Before the final surrender of the citadel by the Rajputs, the brave Rajput women, led by Padmini, plunged themselves into the fire of *Jauhar*.

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Pagadi, Setumadhavrao (1910 —)

Setumadhavrao Pagadi, born at Nilanga in 1910, is an eminent Marathi historian and scholar.

Setumadhavrao Pagadi was born at Nilanga in the Hyderabad State. His family belonged to a well-known house of local landlords, following the Vaishnav cult. Kannada and Marathi were the languages spoken at home, but he received elementary education in Urdu in which, later, he achieved proficiency.

Owing to stringent financial conditions, he could not continue his studies at his home town and went to Benaras to joint the Benaras Hindu University, where he completed his college education entirely on his own resources. Finally, he did his M.A. in politics from the Allahabad University with a first class.

He wanted to start his career as a lecturer in Politics, but entered the State service in 1933 as a Tahsildar. He rose steadily to various positions in government service, reaching the rank of a Secretary. He retired in 1969 and settled down in Bombay to devote himself to studies and research.

His main work lies in the Maratha history in the writing of which he leaned heavily on the

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source material obtained from Urdu and Persian works. He also studied the life of the Gond tribe. He has been responsible for introducing Urdu poetry to Marathi readers and was also interested in the mystic tradition of the sufis.

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Pahajani, Bhojsingh G. (Diwan) (1872 — 1938)

Bhojsingh Pahaljani, born at Sewhan in Sindh in 1872, was an eminent politician and social activist of Sindh.

Born in 1872 at Sewhan, an ancient town of Sind, Famous as the birthplace of the Muslim Sufi Saint of Sind named Lal Shahbaz Kalandhar, Bhojsingh Pahaljani had the good fortune of being nurtured and brought up amid the prevailing cultural atmosphere of the mysticism of the Sufi saints as well as of the Bhakti Cult of Guru Nanak by his parents, both of whom were devout followers of the Sikh Gurus. Springing from an Amil family, Bhojsingh, in his life, well justified the pride of place held by the Amils in Sind. The Amils held pretty responsible executive posts even before the British conquest of Sind. To be born in an Amil family was naturally considered a matter of pride.

Contrary to the prevailing practice of early marriage Bhojsingh's enlightened parents allowed him to finish his educational career and set up in legal practice before getting him married at the age of twenty two. Fortunately the girl chosen to be his wife, Maina Devi, proved during more than four decades of married life, to be an adorable and dutiful wife, the sort of wife necessary for an illustrious leader of men like the Diwan Bhojsingh.

Bhojsingh was the eldest son of his parents and had three younger brothers, named Mulchand, Gopaldas and Govindsingh, all of whom were inspired by their brother's example of public service. Bhojsingh had a son named Tolaram and a daughter named Putli. The son was an army Colonel and the daughter became the Principal of the Khalsa College of Quetta, Baluchistan.

Bhojsingh Pahaijani passed the Matriculation examination at the age of twelve and graduated at the age of sixteen. After his educational career he started as a teacher in the N. J. Government High School at Karachi. An aspiring and adventurous nationalist-minded young man that he was, he soon resigned that post in order to take up the lawyer's profession.

He passed the Lawyers; examination of the Court of Sind within a year and immediately started practice as a lawyer at Shikarpur (in upper Sind), where his father Diwan Gurdinomal was in Government service as a Deputy Educational Inspector. When the district administration was shifted from Shikarpur to Sukkur, Diwan Dhojsingh Pahaljani also came to sukkur and established his legal practice there. The firm of Diwan Bhojsingh Pahaljani and his younger brother Diwan Mulchand soon acquired a prominent position in the legal profession.

Diwan Bhojsingh Pahaljani formed a personal friendship with Virumal Begraj, a firebrand nationalist and a follower of Tilak. He was also close to Lala Lajpat Rai and the Aurobindo group of extremist nationalist leaders. He attended the Bombay Presidency Political Conference, held at Karachi in 1898, and took an active part in the first Sind Political Conference, held at Sukkur in 1908 under the Presidentship of Seth Harchandrai Vishindas.

In 1911, he was elected as a Councillor of the Sukkur Municipality and also had the

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distinction of being the first elected President of the Municipality. He was elected President for three terms, 1911-14, 1922-25 and 1925-28. During the period of his Presidentship he toned up the municipal administration. His policy of imposing a low rate of Octroi tax encouraged the trade of the city with the result that trade was diverted from Shikarpur and Rohri to Sukkur.

Diwan Bhojsingh Pahaljani was associated with Gokaldas Lulla and Virumal Begraj in the Sudhar Sabha activities, specially in the sphere of women's education and widow-relief. He also helped his younger brother Gopaldas Gurdinomal to start a secondary school at Sukkur for the benefit of poorer classes of people. He also actively helped in starting an Arts College at Shikarpur and collecting the necessary funds.

It was the third Arts College established in Sind. Because of his keen interest in education Diwan Bhojsingh Pahaljani was elected a member of the Senate of the Bombay University. He also helped the General Library at Sukkur, where he served as the Secretary for over thirty-three years and made it a model institution of its kind.

In 1919 a Social Service Organisation named the Seva Mandli was founded at Sukkur and Diwan Bhojsingh Pahaljani became its President. Apart from running a reading room and library, the society was engaged in social welfare work. The Society's services were conspicuous during a widespread outbreak of cholera in 1925 in Upper Sind. Diwan Bhojsingh laboured hard to bring relief to the suffering humanity. He also did much to organise preventive measures not to allow the further spread of the epidemic.

Inpolitics Bhojsingh Pahaljani made his debut in 1916 when he presided over a function at the Sudhar Sabha to extend a grand welcome to Mahatma Gandhi during his first visit to Sind. He delivered a memorable speech on the occasion, full of nationalist sentiments.

Diwan Bhojsingh had earned a great reputation as a lawyer not only in sukkur but in several neighbouring districts. After the Montagu-Chelmsford Reforms he was elected in 1920 to the Bombay Legislative Council. Most of the members from Sind were Muslim feudal landlords and were amenable to official pressure in the legislature. Diwan Bhojsingh provided a refreshing contrast. He studied each problem in depth and his speeches evoked appreciation even from the Government benches.

From 1922 onwards he was elected as a member of the Public Accounts Committee. In his budget speeches he strongly condemned the top-heavy character of the administration and wanted more money for the welfare of the rural agricultural sections. He was a master of facts and figures, and in the legislature he conclusively proved to what great extent the administrative costs could be reduced. He was particularly an advocate of prohibition and complained that the Government was making money in the Excise Department by encouraging and exploiting the vices of the common people.

He was also a staunch advocate of compulsory primary education and supported the Bill introduced by Dr. Paranjpe. He wanted more money to be allotted for primary education. Bhojsingh Pahaljani was also a strong critic of the evil system of Rasai, by which the poor cultivators had to provide supplies to Government officials and to entertain them free of cost. He also urged the Government to grant loans to the cultivators at a cheaper rate.

Diwan Bhojsingh Pahaljani was elected the Deputy Speaker of the Legislative Council in appreciation of his performance in the Legislature. He secured the personal friendship of eminent men like M. R. Jayakar, Sir Cowasjee Jehangir, Sir Chunilal Mehta, Pataskar, Sir Gulam Hussain Hidayatullah and others. He was elected the leader of the Nationalist Party in the Bombay Council. He resigned his seat during the Salt Satyagraha Movement of 1930 as a protest against Government repression.

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Bhojsingh Pahaljani had a special softness for the Harijans. His palatial house at Sukkur was situated in the street where Harijan cobblers used to live. He resisted the attempts of the Municipal authorities to remove the Harijans to some other area. He fraternised with the Harijans and participated in common dining with them.

After the Government of India Act of 1935 Sind was separated from Bombay. Bhojsingh Pahaljani was elected to the Sind Legislative Assembly in 1937 and had the unique distinction of being elected as the Speaker of the assembly. His experience as Deputy Speaker of the Bombay Legislative Assembly served him well and as Speaker of the Sind Legislative Assembly he earned the respect of all sections of the house. He died in harness on 12 February 1938 and his death was mourned by all the communities in Sind. High tributes were paid to his memory by the Governor and the Chief Minister of Sind.

Diwan Bhojsingh Pahaljani was of a deeply religious temperament, but nevertheless held progressive views on social reforms. For his services to the cause of education, social reform and social welfare, he will be long remembered as one of the noblest sons of Sind.

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Pai, Narsimha Narayana (1879 — 1959)

Narsimha Narayana Pai, born in 1879, was an eminent Konkani author and editor of a large series of musical polyglot orchestration.

Narsimha Narayana Pai had very little formal education. He studied instrumental music and took great interest in drama, 'bhajan' and 'kirtana'. From 1891 to 1927 he worked in different fields, as teacher in a school, as superintendent at Cochin Harbour, as 'devaswam Parapadhakari' at T.D. Temple (Cochin) and also as building contractor and draftsman.

He was also an author and editor of a large series of musical polyglot orchestration. He compiled anthologies and 'Harikathas' and wrote a few books on economics. On their publication he spent a large part of his savings and had to put up with a number of hardships.

He was an ardent lover of Kathakali and many plays were performed at his own house. In all those plays he used play different roles.

He worked for the progress of his community and established many organizations, such as 'Gowda Saraswath Seva Sangh'. Though he faced all sorts of problems, his deep faith in Lord Krishna and his self-education helped him write beautiful literary works.

He composed a Harikatha on Bhakta Kuchela under the name *Kuchelopakhyanam* in Konlkani. He wrote a 'Katha Kalakshepam' in English entitled *Refutation of Bhishma's Vow.* He has to his credit the following works: *Challaya charitram* (1926), *Prahlada charitam* (1927), *Bhagvad-geetasara* (1947), *Sathyavan Savitri* (1951).

He also composed some Kathakalashepas namely *Krishna leela*, *Janma saphalya* and *Santhanagopala.* He has to his credit bhajans such as 'Shri Krishna bhajanam', 'Shiva bhajanam', 'Shri mahamaya kirtanam', Shri Krishna arati'. He also published in simple and lucid Malayalam chellaya charitam in the year 1926.

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Pak Naushahi, Shaikh Abdu'r-Rahman (d. 1740/41)

Pak Naushahi was a prominent mystic, ascetic and poet.

Among the disciples of Shaikh Naushah, Shaikh 'Abdu'r-Rahman, Pak Naushahi became such a prominent mystic and ascetic that his *pir* sent him his own disciples and some of his sons for guidance. During his days as a sufi disciple, Shaikh 'Abdu'r-Rahman was assigned to deliver bread from the *khanqah* to the peasants.

Pursuing hard ascetic exercises, he would habitually practice the arduous *chilla-i ma`kus*, in which the body was suspended upside down by a rope, often in a well, the mendicant remaining in this position all night. He also adopted the habit of digging a grave then completely covering his whole body with earth while totally absorbed in prayer. He was also a passionate devotee of *sama*.

By the time, Shaikh Abdu'r-Rahman succeeded his pir he was famous for his miraculous cures of the sick. People from distant places would come to his *khanqah* for cures. After his death in 1153/1740-41 the Shaikh was buried in a village later known as Bihrih 'Abdu'r-Rahman (the tomb of 'Abdu'r Rahman).

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Pakrasi, Satis Chandra (1893 —)

Satis Chandra Pakrasi, born at Madhavdi in Dacca district in 1893, is a prominent Bengali revolutionary freedom fighter.

Satis Chandra Pakrasi is a prominent Bengali revolutionary. Born in the village of Madhavdi, Dacca district, Satis Chandra's boyhood saw the passing of the nationalist movement from its phase of agitation to that of action (1893-1905). His father, Jagadish Chandra Pakrasi (d. 1945), was a postal clerk; his mother died when Satis was very young; the grandfather Ananda Chandra Pakrasi, who was a pleader at Dacca, evinced some sympathy for revolutionary activities (in 1914-15).

The family was a middle class Brahmin family of Dacca. Satis had his education at Sathirpara High School, Dacca, from where he passed the Matriculation examination in 1911 and entered the Dacca College. His formal education stopped there, for the days of the Swadeshi Movement (1905-07) had earlier fired the boy's imagination, and contact with Trailokya Nath Chakravarti had made Satis join the revolutionary secret society called the Anushilan Samiti 1908.

In 1911, he was arrested under the Arms Act and convicted to one year's rigorous imprisonment (1911-12). So he was turned into a whole-time organiser of the Anushilan Samiti, without any thought or time for marriage. He had been in close comradeship with the heroes of that Party, Trailokya Nath Chakravarti, Pratul Ganguli, Rabindra Mohan Sen, and in later years (after 1938) as a Communist he was equally intimately connected with the Communist leaders, Muzaffar Ahmad and others.

Satis, like other revolutionaries in the first phase, drew his inspiration from the Bhagavad Gita, Bankim Chandra Chattopadhyaya's writings, and those of Swami Vivekananda and Sri Aurobindo. In the ideology it was tinged with religion, and austerity was its way. Though Satis was socially against caste and untouchability and women's disabilities, he was not sure of his position with regard to the question of widow-marriage. He has never travelled outside India, though he was a keen reader of Mazzini, Garibaldi, and other revolutionaries and of the

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Communist movements of the West, and is in favour of the Western system of education.

Complete freedom for India and a Republican India was the first goal that Satis (and the Anushilan Party) had before him, until revolutionary experience drove him to the idea of revolutionary mass movements (1936) and finally to the Communist Party of India, and C. P. I. (M) later.

After his first imprisonment and release from jail (1912) as a ceaseless organiser and worker of the Anushilan Samiti, Satis Chandra took part in the Chandrakona Dacoity (1915) and in the attempt on Basanta Chatterji's life at Mussulmanpara Lane, Calcutta (November 1915). He was on the run all over the Province and escaped from his hide-out at Gauhati to be arrested in Calcutta in 1917. For the second time he was convicted then and sentenced to a four years' term of rigorous imprisonment, with six months more in detention.

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He joined the Congress Movement of Non-Cooperation, when he was released in 1921, and again he was put in jail without trial (1923) under Regulation III of 1818. Released in 1928, Satis worked as a Volunteer leader in the Calcutta session of the Congress of the year. Soon, however, along with, other young revolutionaries, he formed a "rebel group" of New Violence Party. Convicted again (1924) for the third time in connection with the Mechuabazar Bomb Case, Satis was transferred to the Andamans, where he accepted the Communist philosophy in 1936.

He was released after sixteen years, in 1938, and worked as a member of the C.P.I. inside the Congress until 1945. In between came World War II. He was arrested again and suffered detention without trial (1940-42). He released when the ban on the C.P.I. was removed by the Government. Of course, as a Communist Satis Chandra Pakrasi was arrested in 1948, 1952, and also in 1965 and detained repeatedly for months-passing more days in jail than out of it since his youth.

His writings lie scattered in the pages of the Swadhinata and the Arushilan. His only publication in book from ' Agni-diner Katha', appeared in 1946.

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Pal, Bipin Chandra (1858 — 1932)

Bipin Chandra Pal, born at Poil in the District of Sylhet in 1858, was an eminent Bengali journalist, political thinker and freedom fighter.

Each age is a dream that is dying or one that is coming to birth. Everyone is a child of transitional period and embodies ideas of the past groping towards the future. Bengal had the first fruits of English education and readily accepted the imported gospel of liberty, equality and fraternity. Bepin Chandra Pal was a product and exponent of renaissance that began with Raja Ram mohan Roy.

Born on 7 November 1858, in village Poil in the District of Sylhet, now in Bangladesh, Bipin Chandra belonged to a well-to-do Hindu Kayastha family, his father Ram Chandra Pal being a village zamindar, an eminent member of the Sylher Bar and a men of status in the locality. Ram Chandra himself had no formal English education, but was a good Persian scholar and a strong-willed man.

He was a Vaishnava by faith but there was a blending of Hindu ritualism and Islamic thought in his religious views. Bipin Chandra was temporarily alienated from his father when he openly embraced Brahmoism and renounced

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caste (1880), but was again reconciled to the old man before the latter's death (January 1886). Bipin Chandra's mother Narayani Devi (d. 1875) had no formal education at all, but was remarkably reserved and self-reliant and also a strict disciplinarian, Bipin Chandra was the only son of his parents, but he had a sister, Kripa by name.

In December 1881, he married his first wife, Nrityakali Devi, a Brahmin widow, in Bombay, and after her death nine years later he married again (1891), this time also a Brahmin widow, Birajmohini Devi, who happened to be a distant cousin of Surendranath Banerjea, He had by his two wives three sons and five daughters.

Bipin Chandra did not attend any Bengali 'Pathsala' as was the practice in those days, but learnt the three R's from his father and Persian from a 'Maulavi' before he was sent to an English school in the town of Sylhet (1866). He attended two missionary schools one after another, and finally passed the Entrance examination of the Calcutta University from the Sylhet Government High School in 1874. In 1875 Bipin Chandra went to Calcutta for higher studies and joined the Presidency College, but, unfortunately, he failed twice in the First Arts examination (1877-78) and there ended his formal education.

During his student days in Calcutta Bipin Chandra came in contact with some eminent people, some of whom became his close friends and associates, and others his inspirers or 'gurus'. Among the former mention may be made of Dr. Sundarimohan Das. Anandamohan Bose, Dwarkanath Ganguli, Dr. P. K. Ray and Aghorenath Chatterjee. Among the latter Keshab Chandra Sen, the great Brahmo leader, attracted him to the Brahmo movement, Sivanath Sastri imbued him with the spirit of social revolt and patriotism, and Bijay Krishna Goswami later moulded his spiritual life to a great extent.

Though never a brilliant student, Bipin Chandra read extensively in he school and college days and acquired a great literary competence. He was fond of Bengali poets and novelists like Hem Chandra and Bankim Chandra and the medieval Vaishnave poets. Among English writers, Emerson and Theodore Parker were his favourites. He also studied deeply the Geeta and the Upanishads in his later life.

In politics, he at first accepted Surendranath Banerjee as his 'guru' but in later years moved far away from him and worked in collaboration with extremists like Tilak, Lajpat Rai and Aurobindo Ranade of Maharastra also influenced him to some extent.

Bipin Chandra started his career as the Headmaster of a high school in Cuttack, the Cuttack Academy, in the beginning of 1879, but he did not stick to any job for a long time. He worked as Headmaster in several schools in succession, in Sylhet (1880), in Bangalore (1881) and at Habiganj (1886).

He also seriously took up journalism, started the Bengali weekly Paridarsak in Sylhet (1880), served as Assistant Editor of the Bengal Public Opinion (1882) and joined the Lahore Tribune in the same capacity for a short time (1887). For a year and a half he acted as the Librarian and Secretary of the Calcutta Public Library (1890-91). His literary activities which had really started in his school days continued throughout this period and he published a biography of Queen Victoria in Bengali (1887) and a work on Keshab Chandra Sen in English (1893), besides one or two small tracts.

In January 1892 he took up the mission work of the Sadharan Brahmo Samaj, of which he had been a regular member since its inception in May 1878, but preached "not so much its creed as its idealism". In 1895 he received his spiritual initiation from Bijay Krishna Goswami, but did not sever his relations with the Brahmo Samaj.

Bipin Chandra's political career also started during this period. In the autumn of 1877 he was ceremonially initiated by Sivanath Sastri as a member of a group which combined the social and religious idealism of the Brahmo

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Samaj with the political idealism of Surendranath Banerjea and the Indian Association. He attended the Congress session of 1886 as a delegate from Sylhet.

In 1887, in the third annual session of he Congress, Bipin Chandra along with his friend Dwarkanath Ganguli forced the institution of an elected Subject Committee for discussing and drafting resolutions to be placed before the open session. The two friends also took up the cause of the Assam tea-garden labourers who were extremely ill-treated by the planters and sometimes even flogged to death. The

Congress was compelled to take up the matter in 1896; Sir Henry Cotton, the Chief Commissioner of Assam, was moved to action and the worst evils were eradicated.

In 1898 Bipin Chandra went to England for theological studies on a scholarship granted by the British and foreign Unitarian Association But he gave up his scholarship after a year and utilised his stay in England to preach Hindu theism and carry on political propaganda for his country. At the invitation of the National temperance Association of New York he visited the U. S. A. on a four months' lecturing tour.

In 1900 he returned to India imbued with a great patriotic fervour and at once plunged into the freedom movement of his country. Through his weekly journal, the New India (1902), he preached the ideal of Swaraj or complete political freedom to be achieved through courage, self-help and self-sacrifice. He did not agree with Tilak's concept of Hindu nationalism, but preached a "composite patriotism" which was better suited for a country of so many diversities like India.

The partition of Bengal by Lord Curzon in 1905 caused an unprecedented political upheaval in the country. In 1906 Bipin Chandra started a daily paper, the Bande Mataram, as the Editor of which Aurobindo Ghose appeared "like a stormy petrel in Bengal politics". The doctrines of passive resistance, boycott of English goods, severance of all association with the foreign Government in the country and national education were fervently preached by Bipin Chandra during his memorable propaganda tour of Bengal, Assam, U. P. and Madras in 1907.

Though he was opposed to secret terroristic activities, advocated by Aurobindo and others, the British Government regarded him as their great enemy and imprisoned him for six months on the ground of his refusal to give evidence against Aurobindo in the so-called Bande Mataram Sedition Case. On coming out of prison, he at once left for England to lead the life of an enforced exile (August 1908).

During his three years' sojurn in England (1908-11) Bipin Chandra developed a new political thought which he called the empire idea. He pleaded for a reconstitution of the British empire as a federal union in which India, Great Britain and all the British self-governing colonies would co-operate as equal and free partners.

On coming back to India he started a monthly journal, the Hindu Review (1913), and tried to popularise the idea, though without much success. He then joined the Home Rule Movement of Besant and Tilak and rejoined the Congress in 1916. He tried dangers which political pan-Islamism presented to the future of India. The empire-idea alone, in his opinion, could provide an effective remedy for this evil.

After the First World War he visited England for a third time as a member of a Congress and Home Rule League deputation led by Tilak. The economic exploitation of India by Britain and her self-governing colonies now appeared to him as the greatest menace which India would have to face in the coming years. The Bolshevik Revolution in Russia also powerfully appealed to his mind and he described it as marking the birth of a new world.

He came back to India in 1919 and presided over the Bengal Provincial Conference held at Barisal in 1921. But, unfortunately, he kept himself completely aloof from the non-violent

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non-cooperation movement of Mahatma Gandhi which was now sweeping the country, and this made him extremely unpopular. He also criticised C. R. Das, the idol of the controversy with maulana Muhammad ali over the nature of the communal problem in India (1920-25).

He opposed the non-cooperation movement mainly because it was associated with the Khilafat cause and pervaded by a blind reverence for Gandhiji's leadership. His importance as a public figure declined from this time onward. He practically retired from active politics though he continued to express his views on national questions through books and articles till his death on 20 May 1932.

His differences with Mahatma Gandhi in 1921 segregated him from his political friends and followers. He remonstrated that Gandhi had magic and not logic. He could not adjust himself as Editor of 'Independent,' founded by Motilal Nehru at Allahabad, in spite of financial worries. He was also Editor of "The Tribune" at Lahore for some time. He became a back-number and everyone ignored him. Yet, when a representative of Zamindars asked him to prepare a memorandum on payment of decent remuneration, he refused to oblige since he had no sympathy for their cause. He participated in the All Parties' Conference held at Bombay in November 1924 which reiterated the demand for self-Government. His last public appearance was at the All Parties' Conference held at Calcutta in 1928.

Aurobindo rightly described Bipin Chandra as one of the mightiest prophets of nationalism. His fiery orations moved thousands of men and women during the early days of the Swadeshi Movement (1905-07). He boldly preached the ideal of complete independence long before the Congress accepted it as its goal. But, as he clearly stated in his Barisal address of 1921, he did not want India to grow up as another centralised class-ruled State like England, France or Japan.

He stood for a federal Indian republic in which each Province (linguistically reorganized), each district and even each village would enjoy a large degree of local autonomy. He was once regarded as an extremist in politics, but he was never really a narrow nationalist. His ideal of patriotism was a part of his ideal of universal humanity. That explains the empire idea of his later years. Moreover, Bipin Chandra valued personal freedom or freedom of conscience as much as he valued national freedom.

His independent spirit led him to revolt quite early in his life against social evils and abuses under the banner of the Brahmo Samaj and, in this process, court poverty and separation from his own kith and kin. He ceased to believe in caste when he was only fourteen and demonstrated the sincerity of his belief later by marrying a widow of a higher caste twice in his life. By lending his powerful support to the Age of Consent Bill (1891) he completely alienated the social conservatives and even ran the risk of assassination.

He was soon recognised as an inspired speaker and his utterances were triumphs of oratory and profoundly influenced the youth and the old alike. At a time when there were no loud speakers, his resonant and vibrant voice overpowered the audience composed of thousands. His rhetorical expertise, invocation of the past and aspirations for the future were unsurpassed. He combined facts with emotions and his impact on the audience was immediate and unique.

His political speeches, coupled with forcible delivery and convincing logic, in English were recognised and applauded by one and all. V. S. Srinivasa Sastry, an eminent orator himself, complimented him thus: "Pal burst out into full flame in Madras as a preacher of the new political creed. For several days on the sands of the beach, he spoke words with emotion and subtly logical, which were wafted by the swift evening breeze to tens and thousands of listeners invading their whole souls and setting them aflame with the fervour of a wild consuming fire Oratory had never dreamt of such triumphs in

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India. The value of spoken word was never demonstrated on such a large scale.

In politics also he refused to compromise when it was a question of his conscience or conviction, and was ready to court popularity and estrangement from his friends. His concern for the poor and the downtrodden led him to champion the cause of the Assam tea-garden labourers in the last quarter of the 19th century. In his book, 'The New Economic Menace of India', he demanded increased wages and shorter hours of work for the Indian labourers. He not only gave the Bengali labour journal Samhati its name, but also helped it with contributions from his pen.

His writings in "New India." "Tribune" and "Bandemataram" had magical effect on readers. He was correspondent for "The Hindu" at Calcutta for some time. W. T. Stead, editor of "Review of Reviews," coveted his contributions and specially deputed St. Nihal Singh- a Journalist with worldwide repute-for the purpose. But Pal had a poor opinion of the foreign press towards our national aspirations. His book on 'The Soul of India and Bengal Vaishnavism' is informative. His thumbnail sketches of Annie Besant, Surendranath Banerjee, Aswani Kumar Dutt. Ravindranath Tagore and Sister Nivedita are fascinating. He appreciated Shivaji's contribution to the national, religious and social upheaval of India. His autobiography 'Memories of my life and time' is frank and factual.

He was an avowed and authoritative exponent of nationalism. Sri Aurobindo regarded him as a prophet of nationalism and father of revolutionary thought in the first decade of this century. Lord Ranaldshay (later he came to be known as Lord Zetland. Secretary of State for India) said: "His pen played no inconsiderable part in the social and political ferment that had stirred the waters of Indian life". It is interesting to recall that he raised the question of Assam tea labourers in the first Bengal Provincial Conference held at Calcutta in 1888 and, for 30 long years, he evinced keen and continued interest in that problem.

Bipin Chandra's religious views underwent a process of evolution. He became a Brahmo in his youth, but in his later life he was greatly influenced by the Vedantic philosophy of Sankaracharya, and finally, under the influence of Bijay Krishna Goswami he was drawn to the Vaishnava philosophy of Sri Chaitanya.

His universalism was, according to one of his biographers, "enriched by his own experiences of higher Vaishnavic realisatins", whose meaning was revealed to him by the inspired teachings of his "guru" Bijay Krishna, Bipin Chandra wanted the Swadeshi Movement to bring about not merely political freedom, but also a real spiritual revival among his people.

That is why he put so much emphasis upon reorganizing our educational system on completely national lines. He joined the movement for national education in Bengal and was associated with the National Council of Education from its very inception.

If Pal died in harness over a decade earlier at the zenith of his glory, he would have been cannonised like Bal Gangadhar Tilak and Lala Lajpat Rai, who were his contemporaries. He outlived his utility by more than a decade. But there are no ifs in history.

It was a tragady that he was reduced to the position of making a living by contributing articles to the reactionary daily "The Englishman." The muse of history always favours the successful, while runners sink into oblivion. Ultimately, he passed away on May 20, 1932, unhonoured, unsung and unwept, at the age of 74. He demonstrated the dictum that one should know how to face ridicule where he was extolled earlier. However, the Government of India issued a commemorative stamp on the eve of his birth centenary in 1958.

History is a witness to unexpected and strange changes in the lives of great men. Napolean, beginning his career as a revolutionary military leader, became an Emperor and died as a prisoner. Warren Hastings, the first Governor General of India, was impeached. Ramsay

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Macdoland, founder of the Labour Party in Britain, became a tool in the hands of conservatives to continue as Prime Minister and died after his defeat at the polls. Trotsky, hoping to succeed Lenin, was killed in exile. Mussolini, beginning his career as a leftwing socialist, turned a fascist dictator and was ultimately executed. Har Dayal, in the evening of his life, repudiated his revolutionary past and settled down as Professor at Upsala University in Sweden. Barindra Kumar Ghose, brother of Sri Aurobindo, after being in Jail as terrorist, became a contributor to the Anglo-Indian daily "The Statesman." Unfortunately, Bepin Chandra Pal was obliged to join their rank. It is a great misfortune of history. But his contribution to our national evolution cannot be forgotten and it forms part of our history.

Bipin Chandra was not only a great preacher but also a prolific writer. Besides regularly contributing to the journals of his day, he wrote on the philosophy of Bengal Vaishnavism, contributed a series of studies on the lives of some of the makers of modern India like Rammohan Roy, Keshab Chandra Sen, Aurobindo Ghose, Rabindranath Tagore, Asutosh Mukherjee and Annie Besant, gave expositions of some of the fundamental aspects of Indian culture, attempted an interpretative history of the modern renaissance in Bengal and left for us memoirs of his own life and times.

As a leader of thought Bipin Chandra has undoubtedly an honourable place among the men of his time. He never had much power and money, but he possessed an undaunted spirit which knew no defeat.

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Pal, Kristodas (1838 — 1884)

Kristodas Pal, born in Calcutta in 1838, was an eminent Bengali Journalist and loyal politician.

Kristodas Pal was born in a poor family in Calcutta in April 1838. His father Iswarchandra Pal, a Tili (oilman by caste, used to work in a small shop in Calcutta and his monthly income did not exceed rupees fifteen. The rise of Kristodas Pal to leadership was the first sign of resurgence of castes other than the Brahmin, Vaidya and Kayastha in renascent Bengal.

He had his education at a *pathshala*, and from 1848 to 1853 at Gourmohan Addy's School, now known as the Oriental Seminary. With a view to improving his English, he studied privately with the Rev. M. Milne and the Rev. Morgan for a couple of years. He then joined the Hindu Metropolitan college; and read English Literature with Captain D.L. Richardson, the Principal of the Institution. He was awarded a scholarship for two years. He left the college in 1857. He was married in 1856, and after the death of his wife in 1872, he married again in 1874.

Kristodas Pal served as a translator in the Court of the District Judge of Alipore for a few months. Thanks to the patronage of Hurro Chandra Ghosh, he secured the post of Assistant Secretary to the British Indian Association in December 1858 on a monthly salary of Rs. 150. This post became the stepping-stone to his fortune. In 1879, he rose to be its Secretary.

Kristodas used to contribute articles to the

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Morning Chronicle, the *Citizen*, the *Phoenix* and the *Patriot* even when, he was a student. After the death of Harish Chandra Mukherjee, Pandit Iswar Chandra Vidyasagar made him the Editor of the *Hindu Patriot* in the last week of November 1861. He continued to be its Editor till his death in 1884. The sobriety and moderation of the editorials of the paper made it popular with the ruling authorities. He was made a Rai Bahadur in 1887 and a C.I.E. next year.

Kristodas Pal was nominated to the Calcutta Municipal Council in 1868. In 1876, he was elected to that body under the new Municipal Act. He became a member of the Bengal Legislative Council in 1872. According to Sir Richard Temple, he was the most useful member of that legislature in his time and that next to Sir Madhava Rao, he was the best informed Indian.

In 1883, Lord Ripon nominated him to the Viceroy's Legislative Council to represent the organisation of zamindars. This man of the people pleaded for the right of the zamindars to attach not only the crops and goods of a defaulting ryot, but also to adopt other ways to recover the rent with interest. He denounced the levy of Income Tax and Education Cess and suggested salt tax as an alternative.

In politics, he was a loyalist but he championed the cause of the progressive realisation of self-government. He lent his wholehearted support to the Ilbert Bill and upheld the claim of the press to freedom. He vigorously opposed the policy of curtailing higher education. In religion he was a conservative Hindu. He refused to dine either with Europeans or with high caste Hindus. He was a forceful writer and an effective speaker.

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Palit, Taraknath (Sir) (1831 — 1914)

Taraknath Palit, born in Calcutta in 1831, was a true patriot, educationist and social activist.

Taraknath Palit was born in Calcutta in his ancestral house at Thanthania. The Palit family belonged to Amarpur in the Hooghly district. He was the only son of his parents. His father, Kalikinkar Palit, was a very rich man and his mother was the grand-daughter of Sitaram Ghose, a famous wealthy man of Calcutta of those days. Kalikinkar was a kindhearted man who was always ready to extend his helping hand to any one who would need it.

In fact, he was the architect of the fortune of many a man in Calcutta. His munificence was great and he had left practically nothing of his immense fortune for his only son. These qualities were to be seen in his son in a greater measure.

Taraknath had his education in the Presidency College, Calcutta, and was a close friend and classmate of Satyendranath Tagore. Western philosophy, particularly the works of Sir Hamilton, James Mill and Herbert Spencer, made a deep impression on his thought and character. He had a great interest in English literature and loved the works of Shakespeare. He acquired a masterly command of the English language. Mr. Satcliffe, the then Principal of the Presidency College, was highly appreciative of Taraknath's scholarship and courage.

A highly successful London-returned Barrister though he was, Taraknath ever remained a devout Hindu. He was nevertheless liberal in his ideas and was vehemently against untouchability and such other evils.

Taraknath shared the nationwide anxiety for making education national and earnestly believed that the economic salvation of India lay in its industrialisation. When with the Partition of Bengal there was an upsurge of national feeling, Taraknath took the initiative

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in founding a Technical Institute in Calcutta and contributed Rs. 2,000/- per month towards the expenses of the Institute.

Maharaja Manindra Chandra Nandy of Cossimbazar was his close associate in this regard. The performance of the Technical Institute disappointed him and when the Government opened a Technical School, he suggested the Institute's amalgamation with it. As this was opposed, he withdrew his patronage from the Technical Institute.

But his anxiety to advance national education did not diminish a whit. For imparting, knowledge of science to his countrymen, he made a gift of seven lakhs of rupees to the University of Calcutta by his first Trust Deed on 15 June 1912 for opening the Departments of Physics and Chemistry, with a Chair in each. Sir Asutosh, who was held in very high esteem by Taraknath, was then the Vice-Chancellor. By a second Trust Deed signed on 14 October 1912, Taraknath donated his residential house at 35, Ballygunge Circular Road, which was to pass under the University's possession on his death. His donations to the University totalled fifteen lakhs of rupees.

Bengal, nay the whole of eastern India, is indebted to Taraknath for his encouragement to the spread of the knowledge of science. Lord Carmichael was so impressed by Taraknath's munificence for the intellectual progress of Bengal that he remarked: "He gave all his worldly possessions for the intellectual progress of Bengal.

Sir Asutosh, in his address to the Calcutta University Senate on 22 June 1912,, paid a glowing tribute to Taraknath and expressed the University's immeasurable gratitude to him. In the same year, the University made Taraknath an Honorary Fellow of the University and in 1913 conferred the degree of Doctor of Law (*Honoris Causa*) on him.

Taraknath was a true patriot and although he did not take any active part in the national movement, he served generations of his countrymen and generations yet unborn will derive benefits from his munificence.

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Paliwal, Shri Krishna Dutt (1895 — 1968)

Krishna Dutt Paliwal, born at Tanora in Agra district in 1895, was a leading journalist, freedom fighter, politician and social reformer.

Shri Krishna Dutt Paliwal was born in Tanora, Sadar, Tahsil, in Agra district. He belonged to a lower middle-class agricultural family. His parents seem to have been deeply religious. He himself made a study of important Hindu scriptures, viz., the Ramayana the Bhagawat Gita, the Vishnu Sahasranam, the Gopal Sahasranam, etc. He passed the M. A. examination in Economics from the Allahabad University in 1920. He did not finish his law course as he could not resist the call of nationalism.

In his college days, he and his friends had started a society for self-improvement. It included persons like Babulal Singh, Ram Prasad Bismil and Gaindalal Dixit, who later were in the vanguard of the freedom struggle. Paliwal said that in those days of intense political activity and lack of any private sources of income they had perforce to lead an ascetic life. In his case, this was further accentuated by his deep study of Hindu scriptures, which lauded austerity and service to suffering humanity.

Paliwal started his journalistic career under the patronage of Ganesh Shankar Vidyarthi and wrote for his paper, the *Pratap*. His other friends

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were R. A. Kidwai, Govind Ballabh Pant, M. N. Roy, Raja Mahendra Pratap, Sachindra Nath Sanyal, Ram Prasad Bismil, Gaindalal Dixit, Babulal Singh and Sri Prakasa.

Paliwal looked upon Lokamanya Tilak as his political 'guru'. He was also deeply influenced by the teachings of Swami Vivekananda, Sri Ramakrishna Paramhansa and Swami Ram Tirtha. The militant leader of the Arya Samaj, Swami Satyadeva Parivrajak, inspired him to bigger and braver things. Paliwal turned towards Gandhism from 1922 onwards. His interest in foreign literature made him turn towards the writings of Mazzini, Marx, Lenin, Thoreau, Tolstoy and Kropotkin.

As early as in 1914, he was contributing articles on various topics to newspapers and journals. His interests were varied. He wrote on economic, political, social as well as religious matters. His heart was burning even then for his unfortunate country. In 1925, he started his own weekly, called the *Sainik*, from Agra. While still at college, he had joined D. N. Bharitiya and D. L. Arya in planning the Mainpuri Conspiracy. Though he was arrested, nothing could be proved against him and so he was acquitted.

During the struggle for independence, his paper, the *Sainik*, was suppressed time and again. Its fearlessness brought on it the full wrath of the British government. Even in 1945, when the ban on other papers was lifted, the *Sainik* remained in Governmental disfavour.

About the new directions given by the Indian National Congress at the Lucknow session in 1936, Paliwal said, "It will be admitted that the Lucknow Congress has done the right thing. The Lucknow Congress proved eminently successful if judged in terms of Marxian Dialectic Methods.

In July 1935, Paliwal wrote in an editorial, "The first thing that has become obvious after the conclusion of the World War is that the condition of the Government revenue has become extremely unsatisfactory. The Government is finding it extremely difficult to keep its income and expenditure on a par...Still after ruling for such a long time, the position of the Government continues to remain unsatisfactory... The real cause for continued backwardness of this country is that the British government can let this country grow economically only at the expense of its own commercial and industrial growth. This the British government will never allow to happen.

In February 1940, Paliwal was elected Director of the Congress Movement in the whole of Uttar Pradesh. He was, therefore, the first person in Uttar Pradesh to be arrested. But in 1942, when released, the dauntless fighter was again at his post, as determined as ever to oust the British from his motherland. The resolution he passed in the Uttar Pradesh Provincial Congress Committee for starting the struggle for independence made the English realise that it was best to have him behind the bars. He was imprisoned once again, to be released only in 1945.

By then he was a well-known figure and a beloved leader. In 1946, the citizens of Agra presented him a purse of Rs.1,11,000 in loving appreciation of his services to his country. In the same year, Paliwal was elected to the Central Assembly unopposed. He was also elected President of the Uttar Pradesh Provincial Kisan Congress.

Paliwal pointed out that in his own life he had been a social rebel, having married a Muslim widow. She worked with him in the Satyagraha movement. In his opinion, the barriers imposed by caste and untouchability are a great hindrance to the free growth of society and have done great harm to the social, economic and political life of the country. As a result of his contact with Gandhiji he believed in a casteless, classless and stateless society.

Giving his views on religion he said (the *Sainik*, 22 October 1954): "Spiritualism and Vedanta are the main beacon lights in my life....Atma and Paramatma, the soul and the creator of the soul, are indestructible and

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unchangeable....It is for this reason that I treat all religions alike like Mahatma Gandhi and Acharya Vinoba Bhave and live up to this ideal....It is only by conducting ourselves on those lines that we can help in removing differences and put an end to communal troubles."

He was not prejudiced against Western education, but he felt it should be given to the Indian youth with suitable changes in the curriculum to inculcate a truly national spirit. Then only would they prove to be useful citizens of the country. He spoke of his poor brethren in the villages and advocated basic elementary education for them. The teaching of some craft was essential. He spoke of the dangers of communalism which profited no one but the foreign masters. He had abiding faith in nonviolence. "True victory was achieved by one who laid down his life in fighting non-violently against injustice of all kinds."

He was a true nationalist and throughout his life fought against regionalism. He said that although he stood for Hindi as the national language of the country, he never advocated its imposition on any region or its development at the expense of other languages.

He had a modern approach to labour problems. He favoured the participation of labour in the management of industries and advocated the abolition of the zamindari system. He desired the introduction of a Profit-sharing Scheme for workers in factories, etc., and admired this practice in America. He also lent his full support to Gandhian ideas of economic welfare by giving all necessary encouragement to cottage industries for the uplift of the villagers.

Paliwal regarded the concentration of wealth in the hands of a few persons and the exploitation caused by Capitalism as opposed to his religious faith and teachings. He believed in Marxian philosophy and in the socialistic pattern of society which was consistent with the precepts laid down by Sanatan Dharma. He opposed the growth of State capitalism and liked the Sarvodaya philosophy of public ownership of vital agencies of production and distribution.

Paliwal was not only a journalist, but also the author of several well-known books. In 1920, he brought out the 'Samyavada'. It was soon followed by 'Seva Marga'. His other publications were: 'Seva Dharam aur Seva Marga', 'Hamara Swadhinta Sangram', Marxvad aur Gandhivad', 'Kisan Raj' and 'Gita Amrit', all in Hindi. He also translated the Nobel Prize winning book, 'Eternal City', by Holkin.

Paliwal not only cared for his countrymen at home but also for all Indians abroad. He kept in touch with Raja Mahendra Pratap. As a member of the Central Assembly, he voiced the grievances of the Indian settlers in Mauritius. When India became independent and the plight of the Mauritian Indians improved, they thanked not only Jawaharlal Nehru but Paliwal as well.

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Paliwal, Tikaram (1909 —)

Tikaram Paliwal, born at Mandawar in 1909, is a journalist and a speaker of good reputation. His life is dedicated to the service of the country and his personality is many sided.

Tikaram Paliwal was born at Mandawar in the former Jaipur State on 11 July 1909. His father's name was Pandit Hukum Chand Paliwal

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and mother's name, Sundari Devi. He is Gaur Brahmin by caste. He comes from a respectable family. His father was a farmer. His grandfather was quite wealthy and was a landowner and a money-lender. Tikaram started his studies in a village school. When he grew up, he was sent to the Rajgarh Middle School near Alwar.

When he learnt that a National School had been started in Delhi, he went there and joined the School (more popularly known as the Commercial School) which was opened by Shri Krishna Jasrai. He passed the Matriculation examination from there and became a teacher in that school. He passed the B. A. examination from the Delhi University as a private student. He joined Law classes in Meerut in 1930 and after passing the L.L.B. examination practised there for sometime. He was married to Prakashwati Devi in 1936. Her parents originally belonged to Rajasthan, but as they purchased land in Lyallpur (Punjab), they settled there.

He was influenced by his colleague Lala Bhagwat Kishoreji. Raghunandan Saran, the famous Congress leader from Delhi, influenced his life most and brought him into the freedom struggle. He was also associated with Shrimati Satyawati, an enthusiastic and sincere Congress leader in Delhi. He joined the Non-Cooperation Movement in 1922. In the freedom movement, Lala Shankarlal, Asaf Ali, Deshbandhu Gupta and others were his senior colleagues; and S. R. Kidwai was his close associate in the political activities in Delhi. Together, they used to bring out the Congress Bulletin from Delhi in Urdu and Hindi respectively in 1930.

From 1928, he worked in close co-operation with the Congress leaders in Delhi and was one of the most active young men. As a disciplined young worker of the Congress, he organised the Salt-Satyagraha Movement in 1930 and then participated in the Civil Disobedience Movement in 1932-33.

In 1930, he was sent to jail for six months on a charge of actively assisting the Satyagraha campaign. Again, in 1932, he went to jail for four months, while participating in the work connected with the holding of the Congress session in Delhi, which had been prohibited by the Government of India.

In 1939, he organised the Civil Liberties Movement in Jaipur. From then onwards, his activities remained confined to Jaipur, Alwar, Ajmer, etc.

He read the writings of Mazzini and Garibaldi and books on Communism. But, Communism never appealed to him. He does not believe in any distinction of caste, creed and religion. He supported the marriage of Hindu widows. Paliwal holds progressive views on the question of social reforms. He believes that the primary aim of human life is to evolve oneself into a better human being. Observance of religious practices helped him in this direction. Regarding education, he is critical of the Wardha Scheme, which, according to him, could not provide a basis for national education.

In his public speeches, he pleaded for the termination of the autocratic rule in the Indian States. He also pleaded for the abolition of the Malguzari and Jagirdari systems in the States of Rajputana. As a disciplined Congressman, Paliwal always supported the programme of non-violent struggle. He was a true patriot and worked for Indian freedom. He encouraged cottage industries and helped in their development.

From 1927 to 1937, he was a regular contributor to the *Arjun,* a Hindi daily published from Delhi. In Delhi and Jaipur, he addressed several public meetings during the period of the freedom struggle. He also participated in the national movement in the Rajputana States and was arrested several times. He criticised the British Agents who tried to influence the Indian rulers who showed any consideration for the just demands of the people. He also criticised the Indian rulers who helped the British Government in recruiting solders for the Army.

From the very beginning of his political career he joined the Congress, of which he is still a member. In 1930, he worked for the Jaipur

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Praja Mandal, and later on, he became one of the important leaders of the All India States People's Conference. Between 1949 and 1951, he served as General Secretary of the Rajasthan Provincial Congress Committee. He was a member of the Legislative Assembly of Jaipur State from 1946 to 1948.

Paliwal has been a teacher from 1927 to 1930, and a legal practitioner from 1934 to 1951. He is a journalist and a speaker of good reputation. His life is dedicated to the service of the country and his personality is many-sided.

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Pampa (10th Century)

Pampa, born in 902, was the first great poet in Kannada literature.

Pampa known as 'Adimahakavi', is the first great poet in Kannada. In his two celebrated works the 'champu' form, an admixture of prose and a variety of verse, is found fully developed. The poet avers that his works eclipsed all the previous ones and that no poet depicted the *Mahabharata* story as he did. For about three centuries Pampa was the model and standard for composition in the champu form. This period is, therefore, known as 'Pampayuga'.

Tracing his genealogy, Pampa tells us that his great grandfather's father Madhavasomayaji of Shrivatsa gotra was a versatile brahmin who was a 'Sarvakratuyaji' (one who had performed the Sarvakratu sacrifice). It was Pampa's father (son of Komarayya) Abhiramadeva who had embraced Jainism. Pampa, who had great respect for brahmins was no religious fanatic, though he was a devout follower of Jainism.

Attracted by Pampa's poetic genius and heroic nature, Arikesari II (925-955 A.D.) of Vemulavada Chalukya dynasty, invited him to his capital Bodana to accept the honoured place of a court-poet and conferred on him the title of 'Kavitagunarvana' after his own title 'Gunarvana'. At the instance of the prince, Pampa composed two works, *Adipurana* and *Vikramarjunavijaya*, popularly known as *Pampa Bharata*. From the details found in *Vikramarjunavijaya*, it appears that the poet and his patron admired each other.

The poet saw in patron the noblest virtues of the legendary heroes of the *Mahabharata*. With love and respect for him, the poet composed his *Bharata* identifying Arikesari II with Arjuna, immortalising the name and fame of his patron. Pampa, as an army-commander, took active part in the battles and put his enemies to flight. With his exquisite qualities as poet and warrior, he came closer to his patron and they became ideal friends.

Pampa seems to have had his education under the venerable preceptor Devendramuni of Kondakunda. He studied the *Ramayana*, the *Mahabharata* and other great epics in Sanskrit and Prakrit. He specialised in all the branches of knowledge, viz. poetics, grammar, prosody, music, dance, architecture, medicine, economics, politics, astronomy, mathematics, art and the technique of war. Devendramuni, according to the Shravanabelagola inscription, had settled in Shravanabelagola, and Pampa probably came to stay with him for education. During this period, perhaps, he came in contact with the beautiful regions of Danavasi.

In the poet's plan, *Adipurana* is an 'agamika'—a religious work and 'Vikramarajunavijaya' a 'loukik'—a secular one. The plan of producing two works of this character had been established as a tradition among the Jaina epic-poets long before Pampa. The fact that *Adipurana* was written first within three months, and later, *Vikramarjunavijaya* within six months, testifies to his unfailing poetic inspiration.

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He completed *Adipurana* in 941 A.D. or, according to some in 942 A.D. at the age of thirty-nine as per calculation done on the basis of the details furnished by the poet in his Adipurana. Later, he took up the writing of the greater epic *Vikramarjunavijaya*. Pampa chose for the epics great themes from Sanskrit works, one from the *Purvapurana* of Jinasena, and the other from the *Mahabharata* of Vyasa. Though adaptations of the great Sanskrit classics, the two epics have the distinctive stamp of the style of Pampa.

Besides, the *Purvapurana* and the *Mahabharata* are in verse, whereas these two works are in the champu form in which the poet wields a masterly hand. In these two works, especially the *Vikramarjunavijaya*, the poet exhibits exceptional ability as an epic-poet in his skilful manipulation of plot-construction, his vivid characterisation with extraordinary insight into the human heart, his exquisite handling of nature, and above all in his marshalling of human conflicts and problems.

Jaina literature too has a Bharata story as part of *Harivamsha*, but Pampa chose to his *Vikramarjunavijaya* from the *Mahabharata* of Vyasa, which is a testimony to his liberal attitude as a true poet. On the celebrated release of the epic *Vikramarjunavijaya* (about 950 A.D.), Arikesari II showered honours on Pampa with rich presents and donations inclusive of a special copper-plate grant of an 'agrahare'.

It must be conceded that in both his compositions Pampa wrote under constraint—in the *Adipurana* the constraint imposed by the need to conform to the dictates of a religion, and in *Vikramarjunavijaya* the constraint imposed by the identification of his hero with his patron. But yet, he has given two great works and influenced subsequent poets profoundly. He has a total vision of the great potentiality of human life which informs the two epics.

He has profound respect for mankind—in one place he asks, 'Manushya jaathi thaanondevalam?' (Is not all mankind one?)- and, even as he recognized the evanescence of earthly existence and glorifies renunciation and 'tapas', can recognize the beauty of this life and the richness of human relations. He creates vivid and living characters and memorable situations. As his description of 'kavya' testifies, he had a sense of architecture and the organic nature of poetic composition.

His language is the elitist language of the 'Puligere' area of Karnataka, but he can use colloquial language appropriately. Restraint, dignity and a sense of propriety characterize his style. Occasionally (particularly in his first work), there is excessive use of Sanskrit. But on the whole it is majestic language, and, as he himself said, 'hita, mitha and mridu' (Pleasing, economic and gentle).

Pampa has been an acknowledged model for succeeding poets. Ranna, Nagachandra, Durgasimha, Rudrabhatta and a host of later poets have paid high tributes to his achievement. He has influenced Kumaravyasa, and his influence has been recognized in Nanniah Bhatta's *Bharata* in Telugu.

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Panambakkam Anandacharlu

—— See under Anandacharlu, Panambakkam

Pancholi, Manubhai (1914 —)

Manubhai Pancholi, born at Panchashiya in Saurashtra in 1914, was a leading freedom fighter, politician and minister.

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Manubhai Pancholi was born on 15 October 1914 at Panchashiya, a village in the old native state of Wankaner, Saurashtra, Gujarat. His father, Rajaram Harjivan Pancholi, was a school teacher. His mother's name was Motibai. After completing his primary education at Lunasar, in the State of Wankaner, around 1924-25, he joined the Wankaner High School, but left it after five years to get involved in the Civil Disobedience Movement launched by Gandhiji. Thereafter he educated himself and acquired a knowledge of Sanskrit, English and educational methods.

In 1938, he married Vijayaben Patel. It was an inter-caste marriage and was performed at the Sabarmati Ashram, where Gandhiji himself officiated as the bride's father in the absence of the parents' consent. In his student days, he was deeply impressed by his history teacher, one Popatlal Shah, and thereafter by Gandhiji, Ravishankar Maharaj and Nanabhai Bhatt. Under their influence he was initiated into the study of history, the national movement, social and educational work.

In 1930, he took part in the Salt Satyagraha and was imprisoned. From 1934, though centres of nationalist education became his main field of work, he actively worked for the people's rights in the native states of Kathiawad. He was on the Executive Committee of the Kathiawad Rajakiya Parishad, a counterpart of the Congress in the Princely States.

In 1937, he tried to start an educational institution of his own at Bapada village, but failing there, returned to Nanabhai Bhatt, who had now shifted to Ambla, to start a rural education centre. Before this, both of them were in Dakshinamurti, Bhavnagar. During 1936-37, Manubhai toured the whole of India and Burma to educate himself.

In 1942 during the Quit India Movement, Manubhai was again imprisoned. However, from 1938 to 1953 both Manubhai and Nanabhai worked together at Ambla. In 1953 Manubhai came to Sanosara, a village near Bhavnagar, where a University Centre run on the Basic and Rural Education lines called Lok Bharati was started. Since then, he has been the soul of that institution.

In between, Manubhai worked as the Education Minister of the Bhavnagar State and also served as a member of the State Education Council. His interest in social work can be seen from the fact that after independence he acted as the Secretary of the Saurashtra Rachanatmaka Samiti and later served on the State Panchayat Parishad.

Manubhai was a member of the delegation which the Government of India sent to Denmark in 1954 to study the Folk-School system for adult education. He utilised the Danish experiment at the Lok Bharati. In 1962, he addressed the Bal Kelabani (Child Education Parishad meeting at Dar-es-Salaam in East Africa while presiding over its deliberations.

Manubhai is a man of letters and writes under the pen-name of 'Darshak'. He has written twenty-one books of a high standard in Gujarati which cover various forms of literature, viz., novels, criticism, essays biographies, historical writings, dramas and short stories. He was awarded the much-coveted Ranjitram Suyarna Chandrak for 1964 in Gujarati literature for his famous novel 'Zer to pidhachhe Jani Jani'.

At present he is a member of the Gujarat Vidhan Sabha elected on the Congress ticket from Saurashtra. Simple, hard-working and a voracious reader. Manubhai is deeply Gandhian in outlook, and is above caste and regionalism. A believer in truth-oriented education, he is a nationalist with the broadest outlook as can be seen from his remark. "I will love my country, but worship I shall only the Universe."

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Panda, Anantaprasad (1906 —)

Anantaprasad Panda, born at Kalyani in district of Balasore in 1906, is the greatest Oriya novelist and short story writer.

Anantaprasad Panda novelist and short story writer, was born in a village called Kalyani in the district of Balasore. His childhood was spent in his ancestral home amidst rural surroundings. After doing his B.A. with Honours in English from Ravenshaw College, Cuttak, he became a Sub-Deputy Collector.

Later, he worked for the State Cooperative Department and finally became its Joint Registrar. In 1953, he went abroad, travelled widely and on his return, wrote *Pashchatya anubhuti*, in which he recounted his experiences abroad.

Anantaprasad's first short story, 'Atripta basana' appeared in 1925 in Utkal sahitya. His next story, 'Basanta tripti', also appeared in it. The story created a sensation and from that moment he never stopped writing.

He wrote one story after another which were compiled later in such collections as *Trin guchcha, Sabhyatar tale, Manas bhuta, Barmaja, Naisha-sundari* and *Joga-rahasya*. He also wrote novels which included *Bhagyachara, Nua dunia, Kuli* and *Mukta akashar bihanga*.

For his subject Anantaprasad turned to the cross-section of life in Oriya villages. His broad theme is the varied, and sometimes contradictory, popular response to feudal exploitation and oppression. His stories are remarkable for their precision and centrality and the kindness with which their author treats every individual.

In the stories such as 'Sagada' (The bullock cart), 'Raj bhag' (Royalty), 'Goposahoor dokan', 'T.T.I.', 'Station Master' and in the novels like Bhagyachakra (1928), the simple men and women folk of rural come to life in all their vividness and variety.

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Panda, Rajendra, (1944 —)

Rajendra Panda, born in 1944, is a good administrator and famous Oriya poet.

Rajendra Panda, a poet administrator, is profoundly contemporary in his poetic creation. He started writing in the mid-sixties and several volumes of his poems have been published since 1975. They are rich in quality and provide a substantial structure to the new poetry in Oriya.

His representative volumes are *Gauna devata, Anabatara o anya anya, Nija pain nana baya, ghunkshara, Satadru aneka, Chaukathare chira kala, Shaila kalpa* and *Anya*. All the collections are characterised by innovations in both form and subject and set a pattern for experiments in style and versification.

Rajendra's poetry can be broadly divided into two groups, metaphysical and socio-political, and his subjects range from love to joys and sorrows of life. He concentrated on philosophy and mythology in the first few volumes, while the later volumes, by and large, take up the themes of despair and hope.

In the first four collections, he interweaves his philosophic notions and myth into most of the poems. Initially, he was interested in the presentation of Advaita philosophy, the concept of 'Shunya Brahma' as depicted in poetry by Bhima Bhoi (1855-1894) and the mystical experience of God which surpasses all other earthly experiences. He gives a feeling of the ultimate union of the soul with God, and seems to have affinities with the English metaphysical poets.

In subsequent collections, he is more interested in the presentation of contemporary social themes. They disclose the predicament of man and express disgust at the hollowness of modern society. But he can also be optimistic and

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think of a solution to the individual's problems. As a whole, hope, despair, failure, fear and death are the major themes in his poetry. Fear of death is a recurring theme. At the very moment of his perception of beauty, he seems to be haunted by death.

What most attracts attention in Rajendra's poetry is its form. It is partly lyrical and partly dramatic. In some poems, there is a rhythmic pattern; in others only a few lines bear musical quality. In most of his poems, he prefers free verse to the regular, and a significant feature is the sudden emergence of short lyrical lines after long prosaic ones.

He has at his command the choicest words which are really used everyday. As his thought became matured, he felt it necessary to use traditional language and go back to ancient literature like *Charya pada, Rudra sudhanidhi and Madala panji* for inspiration.

Besides, he has used words out of their ordinary run and from dialects, and has even invented strange compounds. The use of myth and symbolism is an integral part of his poems, while his images are pictures rather than descriptions. As a poet he seems to have been influenced by ancient literature, Sanskrit classics and western myths.

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Panda, Sribatsa (1870 — 1943)

Sribatsa Panda, born at Mandar in the Ganjam district in 1870, was an eminent freedom fighter. His contribution to the growth of Indian nationalism was undiminished.

Sribatsa Panda appeared on the Indian scene at the seed-time of Indian nationalism. He was born in the remote village of Mandar in the Ganjam district (now in Orissa) in 1870. The most creative years of his life were the first four decades of the 20th century. His contribution to the growth of Indian nationalism was undiminished till his death in 1943.

His father's name was Dharma Panda and his mother was known as Radha Devi. They had a big joint family with a good social status. They possessed many acres of landed property and consequently belonged to the upper strata of the society in those days. Moreover, they were high-caste Brahmins. Thus, Sribatsa Panda had a good social background.

He had his early education at his village 'Pathsala', and then at the Government Middle English School at Rasulkunda. He got proper schooling in his own house when his rich father appointed a private tutor, from whom he learnt English and other regional languages.

In 1894, he passed the F. A. examination from the Berhampur College, and three years later in 1897, he got his B. A. degree from the Raj Mahendri College. These institutions were then affiliated to the Madras University. In spite of his University education, Sribatsa Panda married early at the age of fifteen in conformity with his orthodox family customs. His wife's name was Suma Devi.

In those days, any young man with a University degree aspired for a good career in the Government service. But, Sribatsa Panda was destined to play a different role. As he belonged to a respectable and rich Indian family, he had no craving for money and status. Even with his Western education, he had strong faith in the age-old culture of his motherland. He was greatly influenced by the Gita and other ancient literature.

Simple and unostentatious in habits and character, he was a fine product of Western liberal outlook and traditional Indian culture. He had close personal relationship with Nilamani Vidyaratna, the famous journalist, reformer and nationalist leader of the time. Later on, he was influenced by other national leaders like

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Mahatma Gandhi, Pandit Gopabanbhu Das and others.

He had the breadth of vision and the depth of wisdom to play a significant role in the renascent India of the 20th century. Especially, he cast himself for the role of a social reformer. As a young man of twenty, he was attracted by the ideas of Raja Ram Mohan Ray and the Brahmo movement. Later on, he was very much influenced by Swami Dayananda Saraswati's Satyartha Prakasha. Thus, the catholicity of his religious views paved the way for his radical outlook on social problems and he struggled hard to fight orthodoxy in the Hindu society.

His views were expressed through a journal, the *Sanskaraka* (Reformer), which he established in the beginning of the 20th century. Later on he edited the *Sanskara*, another journal, from 1926 to 1927. He was also the editor of the *Arya* from 1928 to 1934. Through those journals, he influenced the common people and appealed to the orthodox section of the community to give up their objectionable customs and habits. He also fought against untouchability. He was eager to uplift the status of women in Indian society through female education and was in favour of widow-marriage.

Sribatsa Panda was not only interested in social reforms, but was equally anxious for the freedom of his motherland from the foreign yoke. He also devoted much of his energy for the unification of the severed parts of Orissa in a single administrative unit. He was an important and active member of the Utkal Union Conference which began as early as in 1902. This Conference was devoted to the cause of the unification of Orissa. As a sincere worker, Sribatsa Panda worked hard to fulfil its aims and objectives which materialised during his lifetime in 1936.

When Mahatma Gandhi gave the clarion call to Indians for joining the non-violent non-cooperation movement, Sribatsa Panda whole -heartedly accepted it. From 1904, he was working as a Sub-Registrar, and in 1920, he gave up the service under the British government to plunge himself into the national movement. He was a devoted Congress worker and sincerely preached the ideas of Gandhiji in Orissa. He became a member of the Utkal Pradesh Congress Committee and later on, worked as the President of the Ganjam District Congress Committee.

He spent much of his wealth for a number of noble causes. A Girls School was set up in Ganjam in 1922 by his initiative. He established a Gosala in 1923 in the village Baba Tumbu to rear healthy cattle. He also set up a 'Widow Ashram' at Berhampur, the principal town in South Orissa. He spent much of his income in philanthropic works and helped the needy and the poor people. He offered his own house at Rasulkunda in the Ganjam district for the office of the Arya Samaj.

Sribatsa Panda was not only an ardent nationalist and a great social reformer, but was also an able journalist and litterateur. He had several important literary publications to his credit, such as 'Vaidika Dharma', 'Ramayan O Mahabharat Sava Sangraha', 'Satyartha Prakash' (Translation), 'Niti Dharma', 'Arya Dharma', 'Gruhashrama', 'Sashikala Parinaya', etc.

Thus, Sribatsa Panda is a name to be recorded in the pages of modern nationalist history. His services to the people and his motherland will ever be remembered by a grateful nation.

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Pande, Badri Dutt (Pandit) (1982 — 1965)

Pandit Badri Dutt Pande, born at Kankhal in 1882, was a leading journalist, freedom fighter and politician.

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A journalist who faithfully represented his constituents in the Legislature, Pandit Badri Dutt Pande was born at Kankhal near Hardwar on 15 February 1882. His father Vinayak Pande was a well-known Ayurved and a religious preacher. Since his family belonged to the Raj-Gurus, who enjoyed Jagir in medieval times, they enjoyed much respect in society as high-caste Brahmins.

Pandit Badri Dutt's uncle, Prem Vallabh Pande, paid for his education. So, he had to discontinue his studies from the B. A. when Pandit Prem Vallabh breathed his last. He took up the job of a fourth class teacher for about six years. Meanwhile, he came into contact with his other two associates—Pandit Govind Vallabh Pant and Pandit Har Govind Pant. The trio devoted themselves to the task of reforming the evils of the Kumaon region. Throughout his life he pleaded the cause of the downtrodden Naiks and the Devdasis alongwith his co-worker, Suman Joshi.

Born and brought up in a traditional, orthodox Brahmin family, his heart was greatly touched when as a child he had seen agitation against the forcible conversion of Pandit Raghubir Joshi to Christianity. Then he joined the Hindu High School, Almora, which too was started as a parallel institution to the Christian Mission school.

In his letter to the Editor of the *Almora Akhbar* in the year 1896, he expressed concern at the corruption then prevalent in the Almora schools. As a young debater also, he voiced his feelings. Thus, his school life unconsciously shaped his future career as a leader of the people of Kumaon. His article published in the Almora Akhbar, dated 18 August 1913, reveals that he was a born social reformer. Later on, he advocated the cause of widow-marriage and of the downtrodden Naik women in the U. P. Legislative Assembly.

In his boyhood, Pandit Badri Dutt was a religious preacher, while in his youth he lived and behaved as a leader of Kumaon. His articles entitled "Deshbhakti-he-Dharma-Hai" "Duria-wa-Kuli Begar" and "Jeewan Ka Lakshya" published in the *Almora Akhbar*, dated 28 October 1924, 18 August 1913 and 28 July 1913 respectively, are proofs of his journalistic ability.

These articles also reveal his ideology which he professed till the end of his life (vide his letter dated 11 December 1962 to his son Shakti Pande). He wrote these articles with the object of unifying the people of India against the British (vide his editorials, "Ekta Sammelan" and "Ek Honya Mar Mitten" written for the *Shakti*, a weekly Hindi newspaper, dated 14 October 1924 and 11 November 1924). He also pleaded for political freedom for India in the U. P. Legislative Assembly on 24 February 1928. Thus, he was a great advocate of freedom for the people of India. He wanted to achieve the goal by nonviolent methods; he believed in open condemnation of the British government and its officials rather than resorting to terrorist activities.

Pandit Badri Dutt's speech in the U. P. Legislative Council on 19 September 1928 on the question of a Supplementary Grant of Rs. 50 Lakhs depicts him as a true nationalist leader He denounced every action of the British government which in his opinion was anti-Indian and pleaded for the welfare of the villages. Therefore, he advocated the cause of land reforms and revival of small-scale industries both in and outside the legislative Assembly. Thus, it was but natural for him to endorse the Congress party's call for complete independence at the historic session of Lahore in 1929.

His well-known book 'Kumaon Ka Itihas' in Hindi is a living monument of his services to the backward region of Kumaon. He was popularly called the 'Kumaon Kesari' by the people of his region. On his death in 1965, glorious tributes were paid to him by his fellow workers, including Pandit H. N. Kunzru. with whom he worked as a member of the Sewa Samiti. Thus ended the life of a noted journalist and parliamentarian.

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Pande, Rudraraj (1900 — 1986)

Rudraraj Pande, born in 1900, was an eminent Nepali poet and novelist.

Rudraraj Pande worked as Head Master, Durbar School, Kathmandu, for sometime. Later, he worked at Trichandra College (Kathmandu), the first undergraduate college in Nepal established in 1919.

Rudraraj Pande's first literary contribution had been poetry for *Suktisindhu*, an anthology of poems published in the early part of this century. The anthology included twenty-three other contributors and all exhibited a sudden break in thought and theme, if not in form, in their introduction into Nepali poetry the idea of eroticism.

The emergence of *Sarada*, a literary magazine, in 1934 in Kathmandu heralded a new era in Nepali literature. An altogether new kind of stories, poems and essays began to appear in its pages, and was patronised by the Nepali writers in Nepal and India. This issue of the periodical included Rudraraj Pande's 'Krishna Kumari', a short story founded on the annals of Mewar, and 'Ramechhapko kenchha magar', a story in the nature of a folktale.

About forty-four different short story writers contributed stories that were social, historical, psychological and humorous and sometimes based on legends and folktales. An intellectual awakening and a preoccupation with socio-political problems, reform and intellectual development moulded the contributions in this periodical.

It was in 1934 that *Rupmati*, a social novel by Rudraraj Pande, appeared. It was published by the Nepali Bhasa Prakashini Samiti of Nepal. In his foreword to the book Balakrishna Sama, the noted writer and playwright, said that this novel really argued a new era in the Nepali Novel.

Rupmati depicts the life of a middle class household in Nepal under the Rana regime. In fact, the writing of this novel may be considered a bold literary work which appeared in the face of political and social strains. The principal character is Rupmati, an ideal daughter-in-law who survives in spite of the nagging and irritating behaviour of her mother-in-law and other relatives. It is a social novel with a realistic approach to a traditionally superstitious society.

Pande's second novel *Chappakaji* (1936) exhibits the same preoccupation of the novelist with social problems. It tells the story of a rich man who falls into the hands of undesirable people who lead him to a life of vice and the protagonist in the end has to suffer the consequences of living an immoral life. The message in the novel is given to the parents of children and they are advised to bring up their children with care, inculcating in them a sense of moral values.

Prayaschit (Repentance, 1938) is Rudraraj Pande's third novel which is concerned with the moral and spiritual development of an individual in society. As Pande wrote in his preface to the novel, it is concerned with the presentation of what is real in life and society but it is also necessary, at the same time, to eradicate the evils of life for the advancement of man as an individual.

Prem (1948), the fourth novel by Pande, also deals with society at large and discusses the place of women at home and the necessity of educating them for the eradication of superstition. As a writer of social novels Rudraraj

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Pande thus mode a valuable contribution to the Nepali novel.

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Chandrabali Pandey, born at Sathion in district of Azamgarh in 1904, was an eminent Hindi writer, critic and researcher.

Chandrabali Pandey was born at Sathion in district Azamgarh (Uttar Pradesh). A critic and researcher, he was a staunch protagonist of Hindi, and Varanasi was primarily the centre of his literary activities. He did his M.A. from the Benaras Hindu University in 1931 and came into close contact with Acharya Ramachandra Shukla and Maulavi Maheshprasad who inspired him to undertake further study and research.

From 1931 to 1934, he studied Sufi literature. He had a good knowledge of Sanskrit, English, Persian and Arabic. The problems of Hindi as a language and Nagari as a script engaged his attention and he spent most of his time in propagating their cause. He was elected President of Hindi Sahitya Sammelan (Allahabad), and served as Chairman of Nagari Pracharini Sabha (Varanasi) for many years. He was a man of strong convictions and wrote with zeal and fervour, and his style was sharp and analytical.

His better known works are *Bhasha ka Prashna* (1939), *Urdu ka rahasya* (1940), *rashtrabhasha par vichar* (1945), *Tasawwuf athva Sufimat* (1954), *Keshav Das, Tulsi ki jivan-bhumi, Nagari ka abhishap, Nagari hi kyon, Shudrak, Sahitya-sandipini, Anurag bansuri*. His book *Swapana-sidhanta* was published posthumously in 1977.

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Pandey, Mukutdhar (1895 — 1989)

Mukutdhar Pandey, born at Balapur in Bilaspur district in 1895, was an eminent Hindi poet, essayist. and critic.

Mukutdhar Pandey was born at Balapur in district Bilaspur, Madhya Pradesh. He started writing poems and essays at an early age under the inspiration of his elder brother, Lochan Prasad Pandey. His early anthologies *Puja ke phul* (1916) and *Kanan kusum* (1916) bear the marks of 'Chhayavad' and 'Rahasyavad'.

He laid more emphasis on human values than on preaching morals in his writings, and tried to awaken the inner sensibilities of his readers by emotive means rather than by mere reporting or narration. His poems forshadow the chhayavad movement since they inhere elements of self-revelation, suggestiveness, lyricism and spiritualism.

Most of his poems are, indeed, lyrics. This prompted Acharya Ramachandra Shukla to call him the harbinger of a new trend (chhayavad) in Hindi poetry. Mention may also be made of his other works like *Shailbala* (1917), *Samaj-kantak, Lachchama* (1918), *Parishram* (1919) and *Hridayadan. Mishrabandhus* have referred to two more books by him, Kartika *mahatamya* and *Italiya yuvak*.

The articles he wrote at the advent of chhayavad throw much light on that nature and characteristics of this movement of which he was a pioneer.

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Pandey, Rup Narayan (1884 — 1958)

Rup Narayan Pandey, born at Ranikatra in Lucknow in 1884, was an eminent Hindi poet and novelist and translator.

Rup Narayan Pandey was born at Ranikatra, Lucknow (Uttar Pradesh). He was long an editor of *Nigamagam Chandrika, Nagari Pracharak, Indu* and *Madhuri*. At first he wrote poems in Brajbhasha, but later in Kharibaoli under the influence of the 'Dwivedi Age'.

In his anthology of chhayavadi poems, *Parag*, he moved away from the didacticism of his times and expressed his inner feelings in an emotive language. His *Van vaibhav* is an anthology of lyrics of new poetic sensibilities. His *Van vihangam, Ashwasan* and *Dalit kusum* are quite popular works. To him goes the credit of translating into Hindi the plays of Dwijendra Lal, the Bengali playwright.

His important works are: Poems : *Parag* (1924), *Van-vaibhav, Shrikrishna -charit*; Plays: *Murkh-mandali* (1918); *Khan Jahan* (1924), *Samrat Ashok* (1939); Translations : *Durgadas, Us Par, Nurjahan, Sita, Pashani*; Novels : *Rama ya pishachpuri* (1905), *Bhayanak bhul* (1906); *Kamala* (1932), *Kapati* (1934); Miscellaneous: *Ekanki samalichana rahasya* (1913), *Guru-vakya* (1914).

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Pandidurai Thevar (1867 — 1911)

Pandidurai Thevar, born in 1867, was an eminent Tamil poet and philosopher.

Pandidurai Thevar was the founder of a Tamil Sangam in Madurai. His father Ponnusamy Thevar was himself a leading luminary in the promotion of the study and development of Tamil language and literature. He died during the early childhood of Pandidurai. Equipped with a profound knowledge of religion, philosophy and music, Pandidurai was an ardent student of Tamil literature and a connoisseur of arts, with a deep attachment to the philosophy of Shaiva Siddhanta.

At the Madras Presidency Political Conference, held at Madurai in 1901 under the presidentship of P. Anantacharlu, Pandidurai Thevar expressed his desire to establish a Tamil Sangam at Madurai. The establishment of the. Sangam was acclaimed as the Fourth Tamil Sangam by those present.

Simultaneously came into being the Setupati Sentamil College, the Pandyan Library and Research Centre. In 1903, the monthly journal *Sentamil* made its debut and carried research articles of a very high order. For printing the literature of the Sangam, a printing press was also set up. A first class library was built, as also a collection of palm leaf manuscripts of inestimable value.

Pandidurai Thevar also gave scholars financial assistance. But for him, Singaravelu Mudaliar's *Abbidhana chintamani*, an encyclopaedic work, might not have seen the

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light of day. Tamil research was put on solid foundation because of his zeal and energy. Steeped in scholarship himself, he could have authored many works, but he kept himself in the background by inducting scholars drawn from all parts of the Tamil speaking world to contribute their mite to the field of Tamilology. Besides being a promoter of Tamil studies, he was a good speaker and scholar, with a sound knowledge of philosophy. religion and literature.

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Pandit Ajudhia Nath

—— See under Ayodhya Nath (Pandit)

Pandit , Bhupati (16th — 17th Century)

Bhupati Pandit was an eminent devotional Vaishnavite poet of Oriya literature.

During the sixteenth and seventeenth centuries, there was an outburst of poetical compositions dealing with the love of Krishna and Radha. These poetical works were genuine expressions of the devotional feelings of the Vaishnavites. Bhupati Pandit was a bhakta poet. His *Prem-panchamrita* is an outstanding 'kavya' dedicated to the portrayal of 'rasalila' of Radha and Krishna and the exposition of the theological import of Vaishnavism. He classifies the Gopkanyas as Vedkanya, Devkanya, Munikanya and Gopkanya, and their number is estimated at sixty-four thousand.

Apart from its thematic importance, he chief merit of the work lies in its use of simple, chaste and elegant Oriya idiom in the manner of the *Bhagavata*, the classical work of the great saint poet Jagannath Das. Bhupati Pandit came from northern India on a pilgrimage to Puri and met the king of Orissa, Sri Dibyasingh Dev. Dibyasingh Dev granted him some land.

This may be the reason why Bhupati Pandit preferred to stay in Orissa and settled in a place called Rathipur, situated between the Bhubaneshwar and Jatani. Bhupati was initiated into Vaishnavism by Chaitanya Das, a devout Vaishnava in the line of Gopibhava. Accordingly, Bhupati wrote *Premapanchamrita* highlighting the significance of Gopi worship and composed several 'chautisa' and 'chaupadi' lyrics. It appears that *Prema-panchamrita* was completed in 1699, the eighth year of the rule of Raja Divyasingh Deva.

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Pandit, Bhavani Shankar Shridhar (1906 — 1978)

Bhavani Shankar Shridhar Pandit, born in 1906, was an eminent Marathi critic and poet.

Bhavani Shankar Shridhar Pandit graduated from Morris College, Nagpur in 1929, and did his M.A. in Marathi from Nagpur University in 1931. He started his career as a teacher at Nagpur and Chandrapur, and later taught at Hislop College (Nagpur), Vidarbha Mahavidyalaya (Amravati) and Nagpur Mahavidyalaya (Nagpur). He headed the Post-graduate Department of Marathi at Nagpur University since its inception in 1958.

He was President of the Vidarbha Sahitya Sammelan held at Khamgaon in 1953. He delivered six lectures in the N.C. Kelkar lecture-series at Pune University in 1968,

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which were published in book from under the title *Maharashtrachya jivanatil sthityantare* (1969). He was well versed in different languages and literatures such as Marathi, Sanskrit, Hindi, Urdu and English.

He started as a poet in tradition of the well-known Marathi poet B.R. Tambe. His *Kusum-karandak* (1958), *Shri Kabir-vachanavali* (1961) and *Meghdut Marathi chhaya* (unpublished) belong to this period.

His first collection of poems, *Pichalela pava*, was published in 1933. He also wrote essays. In the later phase of his writing, he distinguished himself as a researcher, editor, and critic of modern Marathi poetry. His books of criticism are *Adhunik Marathi kavita* (1952, 1968); *Samagra Keshavsut* (1961, 1970, 1978); *Keshavsut panch chintanika* (1961); *Santsamagam* (1961); *Sannichaya* (1972); *Tambe yanche gitikava* (1972).

His other important works are: Poetry: *Pichalela pava* (1933), *Unmesh ani udrek, Suvas ani ras* (1953); Prose: *Adhunik Marathi kavita* (1952, 1968), *Santsamagam* (1961), *Sanchaya, Maharashtrachya jivanatil sthityantare* (1969), *Adhunik kaviteche pranete*, 2 vols. (1971); Children's poetry: *Bijechi kor, Pournimeche chandane, Sadaphuli, Aiklelya goshti* (1957).

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Pandit Bishambhar Nath

——See under Bishambhar Nath (Pandit)

Pandit Hriday Nath Kunzru

See under Kunzru, Hriday Nath (Pandit)

Pandit Madan Mohan Malviya

——See under Malviya, Madan Mohan (Pandit)

Pandit Nanak Chand

——See under Nanak Chand (Pandit)

Pandit, Raghunath Vishnu (1917 —)

Raghunath Vishnu Pandit, born in 1917, is a famous photographer, journalist and poet of Konkani literature.

Raghunath Vishnu Pandit is a photographer, journalist and poet. He graduated from the University of Poona in 1941. He began his career as a journalist-cum-photographer and won several prizes in All India photography competitions. He edited *Bharati*, a Marathi magazine devoted to Inter-provincial amity (1952-54). After Goa's liberation (1961) he devoted himself to writing poetry.

His main collections of poems are: *Ailem tashem gailem* (I sing as I please), *Mhajem utar gavdyachem* (I sing like a Gaudo), *Urtalem tem rup dhartalem* (What remains will take shape), *Dhartarecham kavan* (The song of the earth), *Chandravall* (Moons-all in 1963); *Lharam*

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(Waves), *Reventlim pavlam* (Footprints on the sand), Nach re mora (1975).

He edited an anthology of Konkani poetry, *Ratnam-har* (Necklace of jewels, two volumes, 1976) and an anthology of Goan poetry in English (1976, two volumes). Some of his poems have been translated into English, Hindi and Kannada. His poetry written in free verse brought novelty and freshness to Konkani literature. He received the Sahitya Akademi Award in 1979 for collection of his poems entitled *Dorya gazota*.

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Pandita Ramabai

——See under Ramabai, Pandita

Pangarkar, Lakshmana Ramachandra (1872 — 1941)

Lakshmana Ramachandra Pangarkar, born in 1872, was an eminent Marathi historian, biographer and critic.

Lakshmana Ramachandra Pangarkar was a literary historian, biographer and critic in Marathi. He studied at Fergusson College, Pune, and took his B.A. degree from Bombay University in 1899. He taught at several schools at Pandharpur, Pune and Amaravati till 1907. He was deeply interested in Marathi classical poetry, most of which he knew by heart. *Bhaktimargapradip* (1904) is his compilation of 'stotras', 'aratis', 'abhangas' and 'padas'.

Pangarkar was a keen student of ancient Marathi literature and history, and devoted himself to the task of popularising the classics in a simple language among the masses.

A prolific writer, he contributed several hundred articles to *Mumukshu* on spiritual subjects and issues of contemporary socio-political relevance. He edited this journal himself for a number of years. His biographies of saint-poets like Jnaneshwar, Ekanath, Tukaram and Mukteshwar won wide applause.

The most significant among his biographies is *Moropant: charitra va kavyavivechana* (Monopant: Biography and poetry, 1943). *Marathi vangmayacha itihas* (History of Marathi literature, 1932-39), published in three volumes, presents a detailed account of the growth and development of Marathi literature with spiecial stress on the saint-poets. He discovered the manuscripts of 'Sauptika parva' of Mukteshwara's *Mahabharata* and the autobiography of Dadoba Pandurang.

His main works are *Ekanath Maharajanche sankshipta charitra* (1911); *Shri Jnaneshwara Maharaj: Charitra ani granthavivechana* (1912); *Kavivarya Mukteshwara: Charitra va Kavyavivechana* (1922). He also edited: Ekanathi Bhagwat (1910); *Shri Samartha granthabhandara* (1927); *Sartha dasabodha* (1929); *Bhaktimarga-pradipa* (1904). His autobiography is entitled *Charitrachandra* (1938).

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Pani, Baishnab (1882 — 1956)

Baishnab Pani, born at Kothapada in Cuttack district in 1882, was an eminent Oriya poet and writer.

Baishnab Pani was born in the village of Kothapada in the district of Cuttack. He was compelled by poverty to discontinue his studies after the sixth class at the age of seventeen, then he had got Amarakosha, grammar, and several Sanskrit and Oriya kavyas by heart. At the age of 21, he wrote his first play *Meghanadabadha* which was followed by a number of dance-dramas such as *Ravanabadha, Rangasabha, Brajalila, Dhruba-charita, Prahalad-charita* and *Kichakabadha*. He directed his own plays and sometimes himself appeared on the stage.

Pani was influenced by his predecessor Jagannath Pani of Balasore and knew several languages, such as Sanskrit, Oriya, Bengali and Hindi. Pani wrote nearly one hundred operas and dance dramas. Most of them were based on mythology and history.

Apart from these, he also produced nineteen farces, twelve collections of lyrical poems, a number of bhajan collections like *Jagannath bhajanamala, Trinath-mela bhajan*, and *Bhagwat bhajanmala*. He also wrote a good number of 'choutisas'. The *Saptaha Bhagwat mahatmya* and *Laudi Gita* composed by him are very popular among the common masses of Orissa.

Baishnab Pani in his writings reflected the hopes and disappointments, joys and sorrows of the common people and was popular as 'Ganakabi' of the people.

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Pani, Bijoy Kumar (1918 —)

Bijoy Kumar Pani, born at Chakradharpur in Singhbhum district in 1918, is an ardent nationalist who dedicated his services for the freedom struggle.

Bijoy Kumar Pani is an ardent nationalist who dedicated his services for the freedom struggle at the call of the Indian National Congress during the pre-independence period. A man with an admirable organising ability and leadership, Pani is the leader of the Congress (O) Party in Orissa today.

Born on 1 September 1918 in a middle-class Oriya Brahmin family of Chakradharpur village in Singhbhum district (Bihar), Bijoy Kumar received his early political training from his family, which was then a common meeting place of many nationalist leaders. His grandfather Jadunath Pani, a Kaviraj by profession, was well-known for his patriotic fervour. His father Kantukishore Pani, though the first English-educated person in that area, was also a staunch nationalist, as was his maternal uncle, Iswar Chandra Sarangi.

Naturally, this family environment made Bijoy Kumar choose the hazardous path of a freedom-fighter. Before completing his secondary education, he gave up his studies to join the Indian National Congress as a young volunteer in 1931. In the year 1945, he married Kasturi Devi who was equally devoted to the ideals of her husband.

The influence of national leaders like Mahatma Gandhi, Rajendra Prasad, Utkalmoni Gopabandhu and others was great on Bijoy Kumar. He was also no less influenced by Subhas Chandra Bose, Swami Sahajananda Saraswati, Silabhadra Yajee and N.K. Chaudhuri, who were then the stalwarts of the leftist political organisations. His interest in revolutionary literature and in the writings of Karl Marx and Trotsky has been aptly reflected in many of his activities.

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Bijoy Kumar was associated for a few years with the 'Forward Bloc' and 'Kisan Sabha' and had himself formed some secret organisations to fight the British government in India. In 1937, he became a member of the Chakradharpur Congress Committee, and in 1939 a member of the Utkal Pradesh Congress Committee and General Secretary of the Singhbhum District Congress.

In the year of independence, he became a member of the Working Committee of the Utkal Pradesh Congress Subsequently, he was elevated to the rank of the General Secretary and then to the President of the Utkal Pradesh Congress Committee. For some years, he was a member of the Constituent Assembly. From 1952 to 1957, he was a member of the Orissa Legislative Assembly and the Chief Whip of the Congress Party.

An intense dislike of the British government in India and of the Western system of education is the essence of his personality. In the social sphere, he is opposed to all orthodox ideas like caste distinction, untouchability and inferior status of women in society. He is a very good public speaker and a great social welfare worker. A few booklets like 'Prajamandal Zindabad' published by him in pre-independence days were significant pieces. He has not visited any foreign country nor has any foreign friends.

A men with a pleasing personality, Bijoy Kumar is well known for his honesty and liberality in the field of politics.

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Panigrahi, Bhagabati (1906 — 1943)

A young man in Orissa fearlessly repeated "liberty is the birthright of every individual" and plunged himself headlong into the social and political movements in Orissa during the thirties, and was at the same time. He was no other than Bhagabati Panigrahi.

Biswanathpur, influenced by the philosophy of Karl Marx, Lenin, Engels and Rousseau, was born in a little village twenty miles away from Bhubaneswar, lies in Balipatna Police Station under Puri district. In this little village, in a Brahmin family, Bhagabati was born in the year 1906. His father Swapneswar Panigrahi was a Muktear of repute in those days. His grandfather was Narottam Panigrahi and Waraswati Devi was Bhagabati's mother. Two of his elder brothers are Dibya Singh Panigrahi and Kalindi Charan Panigrahi.

He received his early education at the village 'Pathasala' where he was taught the rudiments of reading, writing and arithmetic in Oriya. In 1915, he was admitted to the Puri Zilla School. But, he was soon attracted to the National School at Sakhigopal, which was established in 1909 by Pandit Gopabandhu Das, and joined it. But, it was found that the school was not granted recognition by the British government. So, Bhagabati had to leave Satyabadi and resumed his studies at the Puri Zilla School from where he passed the Matriculation examination in 1925. He passed the B.A. examination in 1929 from the Ravenshaw College, Cuttack, and the M. A. examination in Economics in 1931 from the Patna University.

During the college days, he had extensively read the writings of Marx and the literature of the different political systems of the world. He read the works of Maxim Gorky, Romain Rolland, Garibaldi, Bismarck and Lenin. He organised relief operations during the drought of 1924 and the floods of 1926 and 1927. Under the influence of Pandit Gopabandhu Das, Pandit Nilakantha Das, Acharya Harihar Das and Pandit Godavarish Misra, he joined the Indian National Congress. He regularly spun and wore Khaddar till the end of his life. He participated in the Non-Cooperation Movement and courted imprisonment.

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As political consciousness grew in the State, Bhagabati organised the Communist Party in Orissa and took the leadership of the Party. He organised several mass meetings in Bengal, Bihar and Orissa. He fearlessly condemned the unjust acts of the British government in India. He preached against capitalism, and supported democracy and the parliamentary form of government. A great believer in the fundamental rights of men, he preached the message of liberty, equality and fraternity in fiery language.

His unflinching faith in nationalism developed in himself the seeds of a revolutionary spirit. He was influenced by Gandhiji and Jawaharlal Nehru. In the sphere of social reform, he was against caste distinction and untouchability. He favoured widow-marriage and female education. Still, he respected some of the older values and institutions of the country. He opposed regionalism. He believed in National education.

He married Saraswati Devi, daughter of Pandit Lokanath Misra, His circle of personal friends included Nabakrushna Chaudhuri, Mayadhar Mansingh, Dinabandhu Sahoo, Malati Chaudhuri, Sarala Devi and Rama Devi.

An intense love for the motherland and for the peasantry and a high sense of social obligation characterised his entire political career.

He was a prolific writer in Oriya and had a powerful pen. He organised a society named the 'Nabajug Sahitya Sansad' at Cuttack in 1935 in which, young scholars and writers with progressive ideas were members. To the functions of this society Subhas Chandra Bose and Jaya Prakash Narayan were invited as guests of honour. The Adhnuki was the mouthpieces of this society. Through the cultural activities of this society, Panigrahi carried on the work of propagating his radical political views. A very powerful speaker. Panigrahi used to hold the audience spellbound whenever he spoke.

A truly heroic incident in his life which will be always remembered was his political agitation in Dhenkanal and Ranpur States. When the then Political Agent. Bezeigetta, was killed in Ranpur and the people were frightened, he personally visited the place and revitalised the morale of the people.

He was convicted in the Orissa Conspiracy Case in 1939. His socialist ideas were much ahead of his times.

When at the height of his political activities, Panigrahi breathed his last under very tragic circumstances in the year 1943. The life span of this revolutionary was only thirty-seven years, but the impact of his activities was profound and lasting.

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Panigrahi, Kalindicharan (1901 —)

Kalindicharan Panigrahi, born in Orissa in 1901, was an eminent Oriya poet, writer and critic.

Kalindicharan Panigrahi an eminent poet, novelist and essayist and one of the leading member Panigrahis of the Sabuja movement, graduated from Ravenshaw College. He served as an officer in the cooperative department for some time and later edited *Bhanja pradipa* from *Baripada*, Mayurbhanj. In the beginning, he used to write poems and short stories in *Utkal sahitya* and *Sahakar*, two outstanding journals of the day. He was also one of the co-authors of Basanti, a novel written by a group of writers. *Bhakta kabi Madhusudan*, a critical biography of a nineteenth century poet, was his first published book.

In 1931, with his friends of the Sabuja group, he published an anthology called *Sabuja kabita* which presented some outstanding poems of the period. His novel, *Matira manisa* (1931) written in a fluent colloquial style and permeated with Gandhian idealism, became popular. Besides this, he wrote *Muktagadara kshudha*

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(The hunger of Muktagarh, 1932), *Amara chita* (The pyre immortal, 1933), *Luhara manisa* (Iron man, 1947) and *Ajira manisa* (To-days's man). The first two depict the 1866 famine against the contemporary setting. The last two are the continuation of the earlier novel. Matira manisa.

His short story collections such as *Sagarika* (Lady of the sea), *Dwadashi* (Twelve stories), *Shesharashmi* (Last rays), Rashiphala (Astrological predictions) and *Mokathati sarinahim* (My tale is not yet over) are unique in their field. The story 'Mansara bilapa' depicts the unending love and friendship of two animals, a grey hound and a deer, with deep pathos.

Kalindicharan is also noted for his essays in criticism, found in works like *Netritwa o netritwa* (1949) and *Sahitika* He also wrote *Ange yaha nibhaichi* (1973), his autobiography. His contribution in the field of poetry is quite commendable. The collections are *Manenahim* (Not remembered, 1947), *Mahadipa* (Great camp, 1948), *Kshanika satya* (Transient truth, 1949), *Churitie loda* (A knife is needed, 1950) and *Mo kabita* (My poems, 1950). The first three collections contain poems of sensuous beauty, romantic love and youthful joy, and other collections have poems on various problems of society.

In the poem 'Agami' (The future, 1942) he tells us that his future poetry would be about a society where everybody should have a room to live in and a standard meal to eat. This realistic outlook is depicted in many of the poems of Churitie loda and Mo kabita. Hence in the later period Kalindicharan is no longer green in his outlook and copes with the burning problems of life and society. 'Mirza miya riksa tane' (Mirza Mian pulls rikshaw) is an example of his love for the downtrodden.

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Panigrahi, Krishnachandra (1909 — 1987)

Krishnachandra Panigrahi, born in 1909, was an eminent Oriya historian and essayist.

Krishnachandra Panigrahi eminent historian and essayist, took an M.A. in history and subsequently a Ph.D. from the University of Calcutta, and served as college teacher, Curator, Deputy Superintendent of the Archaeological Survey of India and Professor of History at Gangadhar Meher College and at Berhampur University.

He struggled his way up in life since childhood. His father, who was a priest with a progressive outlook, used to perform rituals for the downtrodden. As a result, the family was made outcast but refused to bow down before orthodoxy. Panigrahi started his education late, but being a brilliant student, got the royal patronage of Mayurbhanja. He received archaeological training and specialised in the study of pottery. He was a historian of high calibre.

His *Archaeological Remains of Bhubaneswar* (1961) is an outstanding contribution. He contributed seventy research papers and three books on history, namely, *Chronology of Bhauma Karas* and *Somabanshi of Orissa, History of Orissa* (1981) and *History of Orissa Architecture*.

His historical studiees and findings were scientific and based on documentary evidence. His contribution to Oriya literature is worthy of mention. His book *Itihas o kimbadanti* (History and Legend, 1964) is a masterly combination of historical research and literary art. *Sarala sahityare aitihasika chitra* (Historical element in Sarala literature, 1976) ushered in a new dimension in the critical assessment of Sarala literature.

He also wrote a monograph on Sarala Das for the 'Makers of India Series' of the Sahitya Akademi, New Delhi. *Orissara sanskriti o*

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itihasare Biraja kshetra (Place of Biraja kshetra in the history and culture of Orissa, 1973) is an account of Jaipur (Biraja kshetra) which is the Holy seat of goddess Biraja. *Prabandha manas* (The mind of the essayist, 1972) deals with different thoughts and feelings of the author. These essays are invariably charged with poetic flavour.

Panigrahi has also written a book called *Mo samayar Orissa* (Orissa of my time), an autobiography which gives an account of contemporary Orissa, and is one of the best written works in Oriya in this genre. He is, indeed, a master of prose style, and has received a number of awards like Orissa Sahitya Akademi Award, Vishub Award and Sarala Upanayan Award.

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Panicker, Rajani (1924 — 1974)

Rajani Panicker, born at Lahore in 1924, was an eminent Hindi writer and poet.

Rajani Panicker was born at Lahore, and did her M.A. in both English and Hindi. She was pre-eminently a fiction writer. In her anthology, *Cigarette ke takare*, we have, by and large, two types of stories, those dealing with the problems of family life, and those which are charged with intense emotion. In the first category, we have such stories as 'Bhagawan jal gaya', 'Do deep' and 'Aap'. In the second group, we may include stories like 'Cigarette ke tukare', 'Murtiyan', 'Sulekha' and 'Kusum'.

Rajani has a good insight into women's psychology. She feels that the true significance of a woman lies not in renunciation but in acceptance of life. Her novels such as *Mom ke moti, Pani ki diwar* and *Kali laraki* show a much firmer grasp of life of the Indian woman. Life of the Indian woman has undergone a tremendous upheaval under day-to-day stresses and pressures, and she lives in a state of perpetual conflict or tension.

Rajani's novel Badalte rang is a study of this conflict. In *Mahanagar ki Mita*, Mita is unhappy in spite of her love-marriage and she bravely seeks a divorce. In another novel *Duriyan*, Namita and Charu break away from social taboos; they are rebellious by nature and bear the brunt of poverty and unwed motherhood in place of a rich and prosperous life. They do not accept defeat; it is life that bends before them. A novelist with a modern sensibility, she made a distinct contribution to the Hindi novel.

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Panikkar, K.M. (1894 — 1963)

K.M. Panikkar, born at Kavalam in 1894, was distinguished historian, administrator, diplomat, educationist and Malayalam novelist.

K.M. Panikkar a distinguished historian, administrator, diplomat, and educationist, was born in Kavalam in Kerala. After his schooling in India, he left for Oxford in 1914, where he spent four years studying history. During this time he came into contact with the Malayalam poet Vallattol Narayana Menon, chiefly through correspondence.

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On his return from Oxford Panikkar became Professor of History at M.A.O. College (now Muslim University) at Aligarh. Next, he became the editor of the English nationalist daily *Swarajya* at Madras in 1922. This gave him a chance to develop his penchant for political journalism. In 1924 he resigned the editorship and went to Bombay to see Gandhiji, who awakened his interest in political activities. The same year he founded *The Hindustan Times*. In 1925, he went back to England to enrol at the Middle Temple.

Panikkar wrote both in Malayalam and in English. In English his earlier works are *Problems of Greater India* (1917), *Essays in Educational Reconstruction* (1920) and *Sri Harsha of Kanauj* (1922). Besides them, he also wrote two important studies on Kerala history, *Malabar and the Portuguese* (1929) and *Malabar and the Dutch* (1931).

On his return from Europe Panikkar joined the Government of Kashmir and worked there for some time. Later, his experience in Patiala and Bikaner brought him into the thick of the problems of princely states. He had a stint at the United Nations too and then served the Nehru Government as ambassador to China, Egypt, and France. The last offices he held were the Membership of the Rajya Sabha and the Vice-Chancellorship of the Kashmir and Mysore Universities.

Panikkar's works in English seem to have been the direct result of the offices he held from time to time. But his interest in Kerala history, Indian history, and International Affairs was a life-long passion, which helped him produce about forty-six books in English covering a very wide range of subjects. These include a *Survey of Indian History* (1947) *and Asia and Western Dominance* (1953), his most celebrated work. These books reveal his idea of history as an account of the efforts of a people to achieve a civilization. Panikkar's major contribution to English is in the field of historical writing, but he was also a master of style and wrote with literary flavour and great felicity of expression.

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Panini (4th Cent. B. C.?)

Panini was one of the great intellectual giants of Ancient India who contributed to the rich cultural heritage of the country.

Panini was contributed to the rich cultural heritage of the country. His work has served as a model and inspiration for philologists and grammarians alike, for more than two thousand years.

When we speak of science, we generally refer to physics, chemistry, biology and the like. And when we speak of literature, poetry, stories, and plays come to mind. But science is, more generally, a systematic, methodical, intellectual analysis of some aspect or other of the world around us; and literature is related to the mastery as well as the correct and effective use of language.

From these perspectives grammar may be regarded as a bridging discipline, spanning both science and literature. The ancient Hindus inquired into the syntax and subtleties of language with the keenness of a scientific inquirer, and often wielded it with the skill and joy of an artist.

Careful and systematic analyses of spoken Sanskrit as well as of carefully structured compositions (hymns, poems, etc.) must have been undertaken by numerous scholars from the Vedic era onwards, for no careful reader or reciter of these can miss the prosodic patterns implicit in them. The reflections of earlier writers on this

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subject were largely confined to the phonology of the Vedic verses. Their writings culminated in the classic treatise of Panini, called the Ashtadhyayi (Eight Chapters), which also dealt with descriptions of the spoken language (*bhasha*). This was to have very interesting consequences in the further elaboration of the subject.

Scholars date this work as belonging probably to the 4th century B. C. It has been discussed, criticised, and analysed by many authors in the course of the centuries. Katyayana and Patanjali were among the earliest commentators of Panini. In the course of the 19th century some European scholars, like T. Gold stacker and B. Faddengon, made thorough studies of Panini. The work continues to reign supreme in the academic world of Sanskrit scholarship to this day.

Indeed a recent student of Panini, after noting that "a comprehensive study of its structure is yet to be made," goes on to say that "many erroneous conclusions (regarding Panini's treatise) have been set forth in the past."

Intellectual controversies on great books are among the hallmarks of great civilisations. Few other books in the history of the world have received such continuous attention over a period of more than two thousand years as Panini's treatise.

Panini's chapters consist of nearly 4,000 aphorisms which describe and prescribe the proper use of the Sanskrit language. The remarkable terseness of the aphorisms may astound the modern reader, but they must have been extremely valuable for committing to memory: the most effective and common way of transmitting knowledge prior to the advent of printing.

It is possible that Panini himself, if not an earlier grammarian, gave to the literary language the name Sanskrit, which essentially means that which has been elaborated or cultured, to distinguish it from vulgar speech.

Panini's great grammatical insight was his recognition that the words of a language spring from basic roots by means of inflections and other modifications. It is somewhat like the chemist discovering that substances are made up of ultimate atoms which undergo combinations to produce the variety of matter. This is referred to by modern linguists as "the morphemic constitution of words."

Panini himself gave a list of some 2,000 such roots in the Sanskrit language, not all of which are to be found in extant Sanskrit literature. Students of the language often learn the *dhatu-patha* (list of verbal roots) and the *gana-patha* (list of word groups) by heart.

Panini also stated the strict rules for the combination of words (rather like chemists speaking of different types of bonds forming molecules) in accordance with the laws of euphony. These are known as the rules of *sandhi* (juncture or connection).

Alvar Ellegard noted, "While Western grammar can be represented as a never quite happy marriage of logical analysis and linguistic description, the Indian grammar, as codified by Panini, was whole-heartedly formal and descriptive. Its achievements in these respects were far in advance of anything the Europeans had done."

The insight provided by Panini into the modes of Sanskrit writing is considerable. As one author put it, "The worth of Panini's work for us is not in its linguistic information, however valuable many a detail may be, but in its fitness as a training for our understanding of Indian method of composition..."

Moreover, though essentially a work on the Sanskrit language, Panini's treatise makes many historical, geographical, and societal references which are of considerable interest to historians. Unfortunately, we know very little about this great scholar. Patanjali reported that his mother's name was Dakshi. Yuwan Chwang declared that he was born in Salatura in Northwest India. A legend says that Panini was not very bright as a child, and that his major work was revealed to him in its entirety by the great Siva

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Himself. Another claims that it was Brahma who did it. How amused Panini must be if he heard such stories!

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Panjwani, Ram Partabrai (1911— 1987)

Ram Partabrai Panjwani, born at Larkana in Sindh in 1911, was an eminent Sindhi poet and fiction writer.

Ram Partabrai Panjwani was an eminent man of letters, poet and fiction writer. He was born in an educated family at Larkana (Sindh). He attended D.J. Sind College, Karachi, for higher education and graduated in 1934. He worked as lecturer in Sindhi at the same college from 1936 to 1947, and after the partition he was appointed Head of the Sindhi Department at Jai Hind College, Bombay. He was Reader in Sindhi in the University of Bombay (1970-77), and Honorary Professor for cultural activities for the K. C. Group of colleges, Bombay. His reminiscences *Anokha azmuda* (Unique experiences, 1964) won the Sahitya Akademi Award for 1965.

Panjwani's first literary work was a novel entitled *Padma* (1939), an adaptation of Thomas Henry Hall Caine's *The Eternal* City, which went into four editions. His other novels are *Qaidi* (1943), *Sharmila* (1944), *Latifa* (1945), *Asanjo gharu* (1946), *Chandia jo chamko* (1947), *Zindagi ain maut* (1952), *Ahe na-ahe* (1955), *Shala dhiaru na jamani* (1957).

Among the collections of his short stories are *Anokha azmuda* (1962), *Vichitra vaqia* (1964), *Ajib akhanyttn* (1966), *Tunhinja munhinja tajurba* (1975) Among his plays are *Sindh ja sata natak* (based on Sindhi folk stories immortalized by Shah Abdul Latif, 1952), *Purab jyoh* (based on the life of Lord Buddha, 1954), *Yad kanda* (translation of the Gujarati play *Patta-nijod* by Prabodh Joshi, 1968) and *Ayo naon zamano* (1978).

Among his collections of essays are *Adabighuncho, Sindh ji sukhri* (1953), *Sika ji soghat* (1959). His translation of Dale Carnegie's *How to Win Friends and Influence People (Dosta kian kajani ain dilyun kian khenchijan)* has gone into three editions. Besides, he has contributed numerous articles on literary, social and philosophical subjects to various literary and social magazines.

The distinguishing feature of Par jwani's literary works is the positive approach to life, its purposefulness and meaningfulness, as against the doctrine of alienation and futility preached by many a contemporary writer.

His style is simple and direct, free from twists and turns and involved constructions. Some of his stories and essays have been published by the *Sindhi Times* in varied collections like *Sippyun* (Essays, 1976), *Yadgiryun* (Essays, 1980), *Chunda kahanyun* (Selected short stories, 1981) and *Gad'janyun* (Interviews, 1982).

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Pannirselvam, A. T. (Sir) (1883 — 1940)

Sir A.T. Pannirselvam, born at Perumpaniur in Tanjavur district in 1883, was an eminent politician and administrator.

Sir A.T. Pannirselvam was born in Perumpaniur, Tanjore (now Tanjavur district) in the Madras (Tamil Nadu) State, on 1 June 1883. He belonged to the Odyan community (a sturdy agricultural people). He was a Roman Catholic

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Christian, his family having been converted a couple of centuries ago. He studied up to the Matriculation class at St. Joseph's College, Trichinopoly (now Tiruchirapally). He then went to England, joined Peterhouse, Cambridge University, but took no degree there. He attended one of the Inns of Court and was called to the English Bar.

On his return from England in 1910, he practised as a lawyer, first in Madras. Being a man of property (he belonged to a Mirasdar family) and leisure, he took to public life. Like most of his contemporaries in politics, he served his apprenticeship in local institutions. He was a member of the Tanjore Municipal Council from 1918 to 1920, and of the District Board of Tanjore for eight years, from 1922 to 1930, for most of which period he was also the President, and he built the much-needed roads in that deltaic rice-producing area.

He was also the President of the District Education Council in 1922-25. He was sent as a representative of the Indian Christians of the State to the Round Table Conference which led to responsible government in the Provinces. He had already joined the Justice Party soon after he entered public life.

He was elected to the Madras Legislative Council in 1930 from the Madura-Ramnad Indian Christian community. His practical good sense shown by his administrative record in Tanjore and by his speeches in the Legislative Council led to his appointment as a Member of the Governor's Executive Council in April 1937 in charge of Home Affairs. He was also knighted in the same year.

In 1940, he was appointed a Member of the Secretary of State's Council, but on his way to England his acroplane, which carried a British military mission, was shot down by a German bomber (1 March 1940). Thus, his life ended in the Persian Gulf. For a brief period when he was out of office in the thirties, he was associated with E.V. Ramaswamy Naicker in the foundation of the Dravida Kazhagam, from which the later D.M.K. branched out, to make a public claim for the establishment of Dravidastan.

Pannirselvam was not an orator, but an effective debater. His speeches were noted for their practical sense and his arguments were based on facts and figures. His experience in local self-government helped him in the Legislature and in the Executive Council. His secretaries and officials had great respect for his commonsense and administrative ability.

In the last years of his life, he suffered from illness and physical debility. But, he was ever of a cheerful disposition, ever willing to learn from all and sundry, never conceited or uppish even when in office. His geniality carried him through the storms and stresses of party life. And he never lost sight of the interests of the Christians. He had numerous friends among Hindus also.

Both in his District and Provincial public life, he carried on the family tradition of being a friend to the Hindus and Hindu institutions. He proved how a member of a minority community could serve, and be popular in, the general public life of the country.

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Pant, Bhavanrao Shrinivasrao (1868 — 1951)

Bhavanrao Shrinivasrao, born at Aundh in the Satara district in 1868, was an eminent freedom fighter and constitutional nationalist.

Bhavanrao Shrinivasrao alias Balasaheb was born on 24 October 1868 in the historic royal family of the Pant Pratinidhis of Aundh in the Satara district. He succeeded as Chief of the

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State in 1910. He had two sisters and two brothers. His parents, Shrinivasrao and Sagunabai, had great influence upon him. He had his High School education at Satara, passing the Matriculation examination in 1888. He joined the Deccan College, Poona, and got the B. A. degree in 1894. He married thrice, but each time after the death of his previous wife.

Lokamanya Tilak exercised great influence upon Balasaheb throughout his life. Balasaheb was a great physical culturist, propagating *namaskar* as the best form of exercise. His works on physical culture have been translated into all the Indian languages as also into English.

In contrast with the other Indian rulers, he was exceptionally progressive in his views. For the progress of the country, Western education, he thought, was a must. He established schools all over his State with a vocational bias, helped end illiteracy, and encouraged female education. He championed the cause of widow-marriage and condemned child-marriage. He considered untouchability a blot on Hinduism and did much to eradicate it throughout his State.

Inspired by Tilak, Balasaheb was an active yet constitutional nationalist. He had full faith in 'Swadeshi' and wore Khaddar. He encouraged cottage industries. Industrial concerns like the Kirloskar Brothers, Ogale Brothers, Aundh Soap Works and Mysore Sugar Works received all facilities from Raja Balasaheb. Today, the Kirloskars are one of the leading industrialists.

Balasaheb freely mixed with his subjects. As an enlightened ruler, he introduced elected representative assemblies in his State. He toured all the major European countries.

This excellent ruler was a lover of art and literature. The fine collection of epic and historical paintings at Aundh is the result of his love of art. Befitting his royal status he donated Rs. 1 lakh to the Bhandarkar Oriental Research Institute, Poona, and Rs. 10,000 to the Benares Hindu University. The great historian Rajwade received liberal help from him. For his literary contributions, he was honoured by being elected as President of the Maharashtra Sahitya Sammelan held at Indore in 1935.

There are more than a dozen good books to the credit of Balasaheb. His autobiography reflects the man and his times. His other writings are: 'Kirtana Sumana Hara' 'Shiva Katha Kusuma-Guccha' Ahara Chikichha' 'Netra Balasamvardhana' 'Surya Namaskar' Chitra Ramayana' 'Ajantha' 'Verula' and 'Shura Shipai'. He died on 13 April 1951.

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Pant, Govind Ballabh (Pandit) (1887 — 1961)

Pandit Govind Ballabh Pant, born in Almora in 1887, was an eminent diplomat, a stubborn statesman, a giant parliamentarian and a towering personality.

It is said in Allahabad that two great leaders of the city have divided between themselves the total inheritance of a great personality, Pandit Madan Mohan Malaviya. If Rajarshi Tandon inherited Malaviya's heart, his brain and eloquence went exclusively to Pandit Govind Ballabh Pant, a diplomat, a stubborn statesman, a giant parliamentarian, and a towering personality.

Born in Almora on 10 September 1887 in the family of the Pants, who originally belonged to Maharashtra and had migrated to the Kumaon regions of U.P. under the patronage of the then rulers in the 10th century, Govind Ballabh Pant had all the traditions of a high caste Brahmin family, serving the Government in the Garhwal district. His father, Pandit Manorath Pant, was leading an average middle-class life. The boy showed brilliance from the beginning.

He passed the Middle School and Matriculation examinations from the Samsay College, Almora. He obtained a scholarship and

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joined the Muir College. Allahabad, for graduation, with Mathematics, English and Politics as his subjects. But suddenly, as he listened to a speech by Gokhale in 1907, he was fired with a nationalist inspiration and decided not to be a slave of the Government. He chose to study Law. Two years later, he was at the top of the first batch of law graduates from Allahabad, securing the Lumsden gold medal.

At this juncture, he was influenced by Malaviya who, to quote Pant, was "one of the greatest men ever born and at whose feet I received my first lesson in public life". Thus a moderate, quiet and simple soul was brought into active politics. The writings of Bankim Chandra, Digby, Dadabhai Naoroji, Ramesh Chandra Datta, Ranade, Henry George, Spencer, Mill, Dickens, Thackeray, Scott, Voltaire, Wendell Wilkie and a host of other thinkers helped fanning the patriotic fire in him.

Although, he belonged to an orthodox and tradition-bound family, he held progressive views on special reforms. He believed that by the uplift of the suppressed classes and backward tribes and by bringing them to the general level of the more advanced sections, the nation would be doing no more than paying back a part of the debt it owed to them. For him, it was intolerable that old prejudices, outmoded concepts, obsolete notions and petty vanity should be allowed to deprive the people of their rightful dues.

He believed in complete freedom of religion and hated those who fostered prejudice and passion in the name of religion with the result that often dust and smoke enveloped reason and light. He was all in favour of Western education adapted to the national needs, and in keeping with the environment.

As a nationalist, he believed in India's unity. He always felt that political issues were to be settled between India and Great Britain, and any reference to communal differences or other difficulties was irrelevant. He always held that the unity of India, despite the diversity, was a living, throbbing reality, and that caste, communal or religious barriers should be allowed to imperil that unity.

His active political life started from the year 1912, when he first entered the U.P. Legislative Council where he showed his historic talents, first in the opposition and then on the treasury benches for more than thirty-five years, or rather till death as a member of the Central Cabinet in 1961.

For three decades or more, his role in the Indian National Congress was very significant. Be it Pattabhi's 'History of the Indian National Congress', Nehru's 'Autobiography' or 'Glimpses' Mahatma's writings or any other account of the national movement, Govind Ballabh Pant is invariably mentioned as a key figure.

In the Nationalist Movement, Govind Ballabh Pant soon became one of the top-ranking all-India leaders in the Congress. He was the leader of the U.P. Congress for many decades and served as the Chief Minister of the Biggest State in India for the longest term. During the first few years of his legal practice at Kashipur, he served as a member of the Municipal Board.

In November 1918, he was one of the prominent Congress leaders of U.P. who gave evidence before the Franchise Committee, with Lord Soughborough as Chairman, and vigorously pleaded the case of the Kumaon region, which was treated as a backward tract and was consequently being excluded from the operation of the Montagu-Chelmsford Reforms. He succeeded in getting the Kumaon region removed from the schedule of backward areas.

During the visit of the Simon Commission to Lucknow, Govind Ballabh Pant, alongwith Jawaharlal Nehru, led the demonstration against it and was the victim of a severe police lathicharge which left a permanent physical injury on his body. He was an active participant in both the Non-Cooperation Movement and the Civil Disobedience Movement.

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After the 1937 elections, he was elected un-contested as the leader of the Congress Party in U.P. and became the first Chief Minister in U.P. under the Government of India Act, 1935. As Chief Minister, he showed great administrative ability and introduced many urgently needed reforms in the State. He endeared himself not only to the people in general, but also to the Governor and the officials who appreciated his character and method of work.

In 1939, when Indian was dragged into the Second World War without her consent, the Congress called upon all the Congress Ministries in the Provinces to resign. Govind Ballabh Pant also resigned at this time and later participated in the individual Satyagraha Movement launched by Mahatma Gandhi. The main resolution at the Allahabad Session of the All-India Congress Committee on non-violent Non-Cooperation proposed by Gandhiji was moved by Govind Ballabh Pant and seconded by Dr. Rajendra Prasad. As a staunch nationalist, Govind Ballabh pant had his normal quota of prison life.

After the end of the Second Word War, when elections were held to the Provincial legislatures, Govind Ballabh Pant was again chosen as leader of party in U. P. and again became the Chief Minister of the State. He was not, however, left in the State Government for long. Following the untimely death of Sardar Vallabhbhai Patel, Govind Ballabh Pant was taken into the Central Cabinet and given the very important portfolio of Home Affairs.

After he had gained great reputation as a lawyer in the first few years of his legal practice at Kashipore, Govind Ballabh Pant, alongwith Pandit Badri Dutt Pande, started a weekly paper, the *Shakti*, for studying the special problems of the Kumaon region. Through this paper, he carried on an intensive campaign for the abolition of the Kuli Begar (forced and free labour). He brought on him the wrath of the bureaucrats, but he was undaunted and his campaign achieved success.

Govind Ballabh Pant was an effective public orator and could sway his audience by his impressive diction and force of argument. For many decades he was not only the head of the U.P. Congress, but was also a member of the A. I.C.C. and of the Working Committee.

In Congress politics in the thirties, he stood very close to Mahatma Gandhi and supported Gandhiji when differences arose between Gandhiji and the Left Wing group led by Subhas chandra Bose. Govind Ballabh Pant, Dr. Rajendra Prasad and Sardar Vallabhbhai Patel were the staunchest opponents to Subhas Chandra Bose in 1938-39. Like Sardar Patel, he was also a man of action and firm determination.

During the negotiations with the Cabinet Mission, Jinnah refused to speak with Moulana Azad, the then President of the Congress, dubbing him as Muslim showboy and a spurious coin. Then, Pant had to be deputed to carry on negotiations. Again, when the Congress formed Ministries in the Provinces, Pant became the Prime Minister of U. P. The initials of the Province U. P. were equated to 'Under Pant'. He came to be known as the tiger from Kumaon Hills.

After partition. Choudhury Khaliquitzzaman, the spokesman of the Muslims, declared that Pakistan would serve as a springboard for further demands. He even demanded separate electorates for his community in India. An Aligarh Professor, writing in a Punjab Journal, declared that the 50 million Muslims, who have been forced to remain in Hindu India, would have to fight another battle for their freedom." Muslims from the Indian Union migrated to Hyderabad State with a view to bolstering up the power of the Nizam as an independent Muslim monarch. League leaders demanded that Muslim majority area of Purnea District in Bihar be amalgamated with East Pakistan, though Bihar was no party to territorial re-distribution. The demand for Moplastan in Malabar also came to the fore.

As an acid test for Muslim loyalty, Pant

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categorically questioned whether they would be ready and willing to fight Pakistan in the event of war between India and Pakistan. He called upon them to give up extra-territorial patriotism incidental to Islamic brotherhood. As an earnest of their desire to be assimilated and united with the majority, he wanted them to learn Devanagari script, participate in social life and festivities of the majority community and adopt regional dress and language. Finally, he called upon Muslims to liquidate their communal organisations and join nationalist parties having a political and economic background. He used to say that the effective safeguard for a minority was the goodwill of the majority. Thus, he played the role of a realist as well as a pragmatist at the critical juncture. He was an active member of the Constituent Assembly and its various sub-committees and did valuable work.

He presided over the destinies of the biggest State in India with consummate ability and unrivalled skill till 1954. When Jawaharlal took him into the Central Cabinet as Home Minister, he proved to be a worthy successor to Sardar Patel in every way. He showed his mettle as Chairman of the Committee on Official Language and as the pilot of the massive States Reorganisation Bill. His replies to long debates were couched in impeccable language and dealt with points having been carried in his head, sifted and analysed extempore, almost a model of parliamentary excellence. Jawaharlal in his turn respected him by always addressing him as Pantji. Through the Zonal Councils, he endeavoured to meet local requirement without damage to national integration. His iron hand was covered with a velvet glove. He facilitated the dismissal of Namboodiripad's Ministry in Kerala. At the sametime, he had a soft corner for veteran freedom-fighters coming to know that Bulusu Sambamurty, who sacrificed his all, was in financial difficulties, he used to send him substantial amount every month regularly.

He was easily accessible and had observed old world courtesies. In spite of his rugged exterior, big in body with bushy moustache, he had a heart of gold. He was meticulous about performing his daily puja in spite of hectic public life. He was a conservative politically and socially, but highly dependable. He was calm and composed and had never lost temper. Universities of Banaras. Allahabad, Lucknow and Aligarh conferred on him honorary doctorates. He was also invested with Bharata Ratna the highest distinction. There is G. B. Pant University of Agriculture and Technology in Uttar Pradesh to perpetuate his memory. He passed away on March 7, 1961 at the age of 74 with the reputation of an elder statesman, noted for sanity and sagacity adding strength if not lustre to the offices he held.

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Pant, Har Govind (Pandit) (1885 — 1957)

Pandit Har Govind, born at Almora in 1885, was an eminent freedom fighter, politician and journalist.

Born on 19 May 1885 in a high caste Brahmin family of Almora region, Pandit Har Govind was the son of pandit Dharma Nand Pant and Anandi Bai. His father was a Thanedar (modern Sub-inspector of Police). He left his native village Chitaee (district Almora) and joined the University of Allahabad, from where he took his Bachelor's degree in Arts and Law.

Simultaneously, he also acquired proficiency in Sanskrit, Persian and Urdu. He married twice. The second wife, Parvati Devi, was married with

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the consent of his first wife, Durga Devi, who belonged to an upper middle-class family and is still alive.

Pandit Har Govind was brought up in a highly religious, orthodox atmosphere. Hence, he always thought in terms of pilgrimages to religious centres like Kailash and Badrika in the Himalayas. He refused to take food cooked by other persons. These are a few examples of his orthodoxy. Whenever he had to depart from the traditional way of life, he offered *Prayashchit* (penance) for it.

He acquired knowledge of the Hindu Shastras at a very early age. He had a deep faith in the Hindu scriptures and led his life in accordance with the injunctions of the Hindu Shastras. He was therefore fond of reading religious books. In jail, he used to read the Gita and the Valmiki Ramayana. In his letter dated 24 March 1932, he regretted it very much that being in prison he failed to perform the *Shraadh* (funeral) ceremony of his deceased father.

Pandit Har Govind had personal friends in Pandit Badri Dutt Pande, Pandit Govind Ballabh Pant and Churamani. Pandit Pande and Pant had been his friends and co-workers since childhood, while Har Govind valued very much the friendship of his third friend Churamani also. In his personal life, he was also greatly influenced by Gandhiji and Malaviyaji.

Naturally, his orthodox outlook was softened when as a social reformer, he took a batch of orthodox friends and co-workers to a Harijan *Basti* to live in their midst, taking water from them. He went to the extent of performing the *Shuddhi* (purification) of Harijans by allowing them to wear the sacred thread. He also shook off the bonds of religious orthodoxy by persuading the Brahmins to till their land with their own hands.

He was also after improving the status of women by persuading them to claim and enjoy equal rights with men. He therefore, wanted his daughter Pushpa Devi to enter public and political life, either as a Member of the State Legislature or of the Parliament. Thus, his reforming zeal, which was primarily conditioned by circumstances and environment, created a profound stir in the Kumaon region.

He was not opposed to the prevalent educational system. This is revealed from his letter dated 4 August 1930, wherein he advised his daughter from the Bareilly Jail to learn English alongwith Hindi. But, he believed in a craft-oriented education. As such, he laid stress on the teaching of crafts in the schools which he started in the Kumaon hills.

Like his other contemporaries, Pandit Har Govind Pant also dreamt of Swarajya as early as in 1930. He had the courage and spirit to continue agitation for acquiring freedom for the country. But he believed in a non-violent, peaceful struggle like Gandhiji. He was a staunch socialist in his outlook. His letter dated 30 October 1930 written to his wife and children from the Bareilly Jail reveals that he was conscious of the pitiable economic conditions of the people of Hindustan who failed to earn even seven paise per day after a day's hard labour.

He was a journalist who founded the *Almora Akhbar* and the *Shakti*. Through these papers, he voiced his anti-British feelings and also put forth his demand for liberalising the Arms Act and removal of Begar (forced free labour). As a member of the Swarajist Party in the U.P. Legislative Assembly he was always active.

As a senior leader of the Congress Party in U.P., he will always be remembered as the founder of the Koormachal Parishad, which led to political awakening in the backward hilly region of Kumaon. He died in harness as an elected member of the Lok Sabha from Almora. He died on 17 May 1957, and will be long remembered as a successful fighter in the freedom struggle.

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Pant, Sumitranandan (1900 — 1977)

Sumitranandan Pant, born at Kausani in the Kumaun Hills in 1900, is known as one of the triumvirate that ushered in the 'Chayavad' school of modern Hindi poetry in the second decade of the present century.

Sumitranandan Pant is known as one of the triumvirate that ushered in the 'Chayavad' school of modern Hindi poetry in the second decade of the present century, the other two being Jaishankar 'Prasad' and Suryakant Tripathi 'Nirala'. With a literary career covering more than half a century, Pant's Muse has changed her form and content several times, but has retained her charm and grace, and above all else, her individuality. In 1969, Pant was awarded the 'Gyanpith Puraskar' which is the highest award that India offers to its men of letters.

Pant was born on 20 May 1900 at Kausani in the Kumaun Hills, where his father, a high-caste Brahmin, was the manager of a tea estate. His mother died immediately after his birth. He was youngest child of a family of half a dozen brothers and sisters. He has never married. For the last twenty years, he has been living at Allahabad with his maternal uncle's daughter, a Lecturer in the University, who has also remained unmarried.

Pant had his lower primary education at Kausani and the upper primary at Almora. He passed his Matriculation from Benares and joined the Muir Central College, Allahabad, for his Intermediate which he never completed, giving up his studies during the Non-Cooperation Movement of Mahatma Gandhi in the twenties. Later on, he read a good deal of literature and philosophy through the medium of Hindi, Sanskrit and English. He knows Bengali also. In literature his favourite is Kalidas, the greatest Sanskrit poet and dramatist.

In philosophy, he has been inclined both towards Marx and towards Aurobindo. The personalities that have influenced Pant most are Gandhiji, Tagore and Aurobindo. The last phase of his poetry comes nearest to Shri Aurobindo's philosophy. But, Pant's earliest and greatest teacher has been Nature, with its beauty and piety as reflected in the Himalayan ranges. Pant may write lyrical or social or philosophical poems or of any, other kind. He always shows the influence of Nature. He is at his best when under the inspiration of Nature.

Pant's poetic career can roughly be divided into three phases. In the first phase, which begins with the publication of 'Pallave' (1926) and ends with 'Gunjan' (1932), he is mainly the poet of Nature and beauty and the finer emotions. With 'Jyotsna' (1934), an Utopia, Pant's chief concern becomes man—man in the present day society.

In his third and last phase which begins with 'Swarna Kiran' (1947) he is dreaming of and imagining of man as he is to be both individually and in society in future, leaning sometimes on Aurobindo's supra-mind philosophy and some times on his own poetic fancies, often vague and confused, though always beautiful and enchanting. For man in the distant future, he has created another Utopia, 'Lokayatan' (1964), an epic of more than twenty thousand lines.

Pant has written a good deal of prose also. He has to his credit a juvenile novel, a collection of short stories, a couple of collections of essays, a critical estimate of his own self and of his contemporaries and a short autobiography. In style, his prose is not very different from that

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of his poetry. It is Sanskritised, complicated, figurative and heavily ornamented.

Pant entered the field of poetry as a singer of Nature, but very soon his concern became man and his destiny. For a time, he saw the salvation of man in Marxism, then he tried to synthesise Marxism with Gandhism. Ultimately, he has come to believe that man has to change from within, more or less as suggested by Sri Aurobindo.

It can be said without a moment's hesitation that Pant's humanism is free from all narrowless, fanaticism, or any kind of Intolerance. In the true Indian tradition, he believes in a balanced view of life where all opposites are resolved. He often stresses by his favourite geometrical metaphor that man needs both horizontal as well as a vertical movement.

Pant has crossed the seventh decade of his life. He is the seniormost Hindi poet living today. There is not a single award or honour open to a man of letters in this country which has not been conferred on him. One after the other, four generations of new poets have come after him. The earlier ones respected and tolerated him; the later ones naturally are in revolt against him. Pant in his old age has lost the grip on the naked new realism which is emerging before our eyes. But, in the history of Hindi poetry, he has made a permanent place for himself, and his writings will undoubtedly rank as classics in future.

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Pantulu, Ganjam Venkataratnam (1958 — 1910)

Ganjam Venkataratnam Pantulu, born in 1958, was an eminent freedom fighter and politician.

Ganjam Venkataratnam Pantulu was born in 1958, the year in which the British Government superseded the East India Company in the Government of India. He was born in a pious and orthodox Hindu family and he cherished orthodox views from the beginning.

He matriculated in his eighteenth year from the Mission High School, Narsapur, in 1875. From early life, he was associated with N. Subba Rao Pantulu, the famous political leader of Andhra pradesh. In the earlier phase of his career, he was a clerk in the Post Office and later rose to become a Deputy Tahsildar. He entered the legal profession in 1881 as a Pleader.

His sphere of public service soon widened to make him the Vice-President of the Godavari District Board, which was then in the Integrated Madras Presidency. In 1899, he was elected a member of the Madras Provincial Legislative Council by the northern municipalities. He soon became involved in nationalist politics, subscribed a sum of Rs. 200 to the Congress fund, and became a Congressman. He later became Manager of the local Pithapur Rajah's College, when he established scholarships and endowed funds.

He took part in many political conferences of a nationalist nature in his district and addressed several public meetings in this connection. He was anxious to modernise India and stressed the need for a knowledge of English among the people for their general progress. He laid emphasis also on the concept of India as one nation. While

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in the Legislative Council, he criticised the British for their land revenue policy.

He wrote many articles on the contemporary land revenue problems and about the Local Board Act, and these reveal his capacity for hard work and close study. At the height of his professional career, he gave up his legal practice altogether for a period of two years and applied himself to a study of the public problems. He once invited Romesh Chandra Dutt to come to his place to discuss land revenue problems with him. He held many political conferences in which he educated the ryots, and he was one of the foremost among the pioneers of political reform in Andhra Pradesh. He died on 30 June 1910, at the age of fifty-two.

Though he was orthodox in his personal life, he had also a passion for reform and progress and his insistence on a knowledge of English bears this out. He was a sincere and ardent patriot.

He was not a noisy politician, but a quiet worker and effective writer, though he was interested in political conferences.

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Panwalkar, S.D. (1928 — 1985)

S. D. Panwalkar, born at Sangali in 1928, was a leading short-story writer in modern Marathi literature.

S.D. Panwalkar was born at Sangali in Maharashtra. He did not have the benefit of collegiate education; because of his father's death he had to take up a job to support the family. He joined the Excise Department of the State and served at small places. In 1949, he joined the Bombay Customs and rose to the position of superintendent.

Five collections of his short stories, *Gajaga* (1953). *Audumbar* (1963), *Surya* (1968), *Eka nratyacha janma* (1975) and *Chinab* (1978) have been published so far. His novelettes, Jambhul, *Audumbar* and *Surya*, have won the Maharashtra State awards. A collection of his selected shorts stories has been published by the Sahitya Akademi.

Panwalkar is one of the leading writers of the modern short story in Marathi. The remarkable vitality of his stories sets him apart. He has brought into literary focus a part of his professional experience—the life in the Customs House, the world of smugglers, Arab shipowners, boozers, hagglers, the shady hangers-on, the slogging constables on the beat, and the hierarchy of Customs officials. Yet his writing did not become commercial or documentary. Panwalkar is, indeed, a master story teller.

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Paradkar, Babu RaoVishnu (1883 — 1955)

Babu RaoVishnu Paradkar, born at Varanasi in 1883, was an eminent Hindi journalist.

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Babu RaoVishnu Paradkar was born at Varanasi. His real name was Sadashiv, but his father used to call him 'Babu'. He acquired mastery over Hindi, Sanskrit, Bengali and Marathi. His nationalistic urge made him take active part in 'Swadeshi' and freedom movements. He was an ardent follower of Bal Gangadhar Tilak, and was a close associate of Aurobindo Ghosh and Rasbehari Bose. Because of his revolutionary activities, he had to spend a few years in jail.

Paradkar's first stint as a journalist was with *Hindi Bangvasi* in 1906. This newspaper was published from Calcutta and edited by Hare Krishna Johar.

Hindi Bangvasi was hardly a nationalist paper in the eyes of Paradkar. So joined a weekly, *Hitvarta*, as editor in 1906, but soon moved to *Bharatmitra* edited by the dozen of Hindi journalists, Ambikaprasad Vajpeyi. In 1920, Paradkar decided to return to his home town Kashi.

By now his reputation as a leading Hindi journalist was firmly established. Babu Shivprasad Gupta, a philanthropist and keen Hindi lover, decided to launch *Aaj*, a Hindi daily on modern lines. He requested Paradkar to join its staff as Assistant Editor, while his son was Chief Editor. Its first issue came out on 5 September 1920.

Hindi journalism and literature meant a great deal to Paradkar. No other editor, except Mahavirprasad Dwivedi, enriched Hindi language so much. His articles, notes and editorials published in *Aaj* and *Sansar* were of great value. His forewords to a number of books, written by authors of repute, bear the stamp of his eruition. Paradkar was a great protagonist of Hindi which he wanted to be the national language of India.

Paradkar has coined many words and initiated the use of many others. 'Shri' and 'Sarvashri' were honorifics which he started using in place of 'Mr' and 'Messrs'. His other coinages include 'Mudrasfiti' (inflation), 'Loktantra' (democracy), 'Naukarshahi' (bureaucracy), 'Swarajya' (self-government), 'Vatavaran' (atmosphere), 'Karyavahi' (proceeding), 'Antar-rashtriya' (international), etc.

He encouraged new writers with his constructive criticism. This endeared him to many up-coming Hindi writers. He introduced Pandey Bechan Sharma 'Ugra' to Hindi readers. Shivpujan Sahay, Hazariprasad Dwivedi, Jainendra Vidyalandar, Nand Dulare Vajpeyi, Radheyshyam Kathawachak and others received great encouragement from him.

Although Paradkar did not publish much, two of his books are worth-mentioning. His translation from Bengali of a revolutionary book *Desh Ki Katha* created some sort of a history in those days. His another remarkable contribution is a treatise-cum-translation of *Srimad-bhagavatgita* published in 1924.

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Paramanand (1879 —)

Paramanand, born in 1879, is the founder poet of thematic poems in Kashmiri.

Paramanand also known as Nandram Paramanand, was born in a middle-class family of Kashmiri Pandits. His first teacher and preceptor was his father, Krishna Pandit, who was a Persion scholar. Later, Paramanand acquired knowledge of Sanskrit, Hindi and Persian, which is evident from some of the poems written by him in a mixed language.

On his father's death he succeeded him as

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Patwari, but after sometime he gave up the job. In the first phase of his poetic career, he composed some poems in Persian, using Gharib as his pen-name, but his Persion compositions are not extant.

Paramanand's poetry is the spontaneous outpouring of his spiritual experience. His use of mythological and yogic terms speaks of his deep understanding of Hindu scriptures. The impact of his poetry can be easily seen in the poetry of all the bhakti poets of Kashmir who followed him. He is the founder poet of thematic poems in Kashmiri.

His Amarnath yatra (Pilgrimage to Amarnath), Karma bhumikai (The world of action) and *Kul ta tas* (The tree and the shade) are some of the best poems in Kashmiri. He has used the form of Vatsun which has added lyricism to his poetry. His longer compositions like Radha svayamvara, Shivalagun and 'Sudamacharitra' are based on themes taken from the *Bhagavata* and the *Shivapurana*, but the poet has treated the themes imaginatively.

Jnan-prakash (light of knowledge, 1912, 1933 and 1955) contain the major the major portion of his poems. *Paramanand* (1943-44), edited in three volumers by Master Zinda Kaul, is in Devnagari script with an English rendering of the poems. *Paramanand* (1960), edited by S.K. Toshakhanai is published in Nastaliq, with Urdu translation. *Paramanand* (1962), edited by Madhup, contains the information about his life, some poems and their Hindi version.

Kulyat-i-Paramanand (1972-74) in two volumes, edited by Master Zinda Kaul, S.K. Toshakhani and Motilal 'Saqi', contains almost all his compositions. The first volume includes, besides a comrehensive life-sketch and critical appreciation of poetry, forty poems and two long narrative poems, 'Sudama charitra' (Life of Sudama) and 'Shivalagun' (Wedding of Shiva). A glossary of technical and yogic terms has been appended at the end of the volume. The second volume includes the celebrated poem 'Radha-svyamvara' also.

Besides, it contains a long preface discussing the various schools of Bhakti, and three short lyrics, one in praise of Ganesh and the other two in the sufi strain. In the compilation of this work the compilers have made use of all the printed material, i.e. *Jnan-prakash* and other editions of *Paramanand.*

The novelty of the critical edition is that besides other manuscripts, the compilers have made use of the only reliable manuscripts of Paramanand's works prepared by Lachhman Raina Bulbul (1812-1898), his disciple and, as claimed, the co-author of 'Radha svayamvara'. Raina had written the manuscript in the life-time of Paramanand, and the use of this manuscript has authenticated the critical edition.

The theme of the poem 'Radha svayamvara' has been taken from the Bhagavata, but the poet has treated it in such a way that it looks like his own creative work. In a way, he belongs to the 'Bhakti school' founded by Vallabhacharaya (1479-1531) and Chaitanya Mahaprabhu (1486-1532). Paramanand, as 'Radha svayamvara' reveals, was a poet of the 'Sagun' cult.

Paramanand considers Shiva and Krishna the same reality. In 'Radha svayamvara' he explicitly says that Shankara is none other than Krishna. It is this conception that made him write 'Shivalagun', a major poem on the theme from the *Shivapurana*. Paramanand's handling of the theme is so marvellous that one cannot help praising his poetic genius. His poetry is rich in thought-content and is technically perfect.

In the realm of Bhakti poetry, Paramanand's contribution is epoch-making. He ranks with Hindi poets like Surdas and Mirabai.

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Parmanand (Bhai) (1874 — 1974)

Bhai Parmanand, born at Karyala in district Jhelum in 1874, was an eminent leader of the Hindu Mahasabha movement.

Bhai Parmanand was born in 1874 at Karyala, near Chakwal, district Jhelum. His father, Bhai Tara Chand, belonged to the Chhiber sub-caste of the Mohyal Brahmins. He was a soldier by profession and served in the British Indian Cavalry Regiment. Bhai Parmanand was married to Bhagy Sudhi, who came from Dera Bakshian in the Jhelum district.

Bhai Parmanand had his early education at Chakwal. After passing the Matriculation examination, he joined the D.A.V. College at Lahore from where he qualified for the B. A. degree. He went to Calcutta for post-graduate studies in History at the Presidency College; but after sometime he returned to Lahore and took his M.A. degree in 1902 from the Punjab University.

He joined the staff of the D.A.V. College, Lahore, as a life-member and served as a Lecturer in History and Political Economy for many years. Before joining the M.A. class, he had served as the Second Master at Jodhpur in the Rajput High School and as the Headmaster of the Anglo Sanskrit School, Abbotabad.

Bhai Parmanand came under the influence of the Arya Samaj when he was a student; he was particularly impressed by two eminent leaders of the Samaj, Mahatma Hans Raj and Lala Lajpat Rai. He was also a friend of Lala Har Dayal. In addition to his duties as a Lecturer in the college, Bhai Parmanand was actively engaged in the propaganda work of the Arya Samaj.

In 1905, he went to South Africa as an emissary of the Samaj to do propaganda among the Hindus who had settled there. He was the first Hindu missionary to go to South Africa; his discourses on Hinduism deeply impressed the Hindu population. He established a branch of the Arya Samaj in South Africa and also founded the Hindu Young Men's Association at Martizburg.

From South Africa, Bhai Parmanand went to London for an advanced course in History and joined the King's College of the London University. He returned to Lahore in 1908 and rejoined the D.A.V. College. He went to Burma as an Arya Samaj missionary in the summer of 1908 and again to South Africa in 1909.

In the latter year, he also wrote a book on the History of India in Urdu entitled "Twarik-i-Hind" which was proscribed by the Government of the Punjab. He was suspected of anti-Government activities. Towards the end of 1909, his house was searched by the police and certain incriminating documents were alleged to have been found there. He was tried and was asked to execute a bond for good behaviour, for three years. This case led to the severance of his connection with the D.A.V. College.

To escape surveillance of the Punjab Police, Bhai Parmanand left India in 1910. He visited British Guiana and Trinidad and later moved to California where he studied Psychology. He returned to India in 1913. Soon after his return, Bhai Parmanand was regarded as the leader of the 'Ghadar Party' and was implicated in the first Lahore Conspiracy Case. He was sentenced to death in 1915, but the sentence was commuted to life-imprisonment by the Viceroy, Lord Hardinge.

He was sent to the Cellular Jail in the Andamans where he suffered much. He was released by the Punjab Government in 1920 on the intercession of C. F. Andrews, who was convinced of Bhai Parmanand's innocence. On his return to Lahore, Bhai Parmanand Joined the Non-Cooperation Movement and made significant contribution to the national system of education. He became the Chancellor of the 'Kaumi Vidhyapith' (National College) at Lahore and

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also delivered lectures on History to its students. He was successful in arousing national consciousness and a spirit of patriotism among the students of the National College.

Bhai Parmanand led a simple life; austerity was the day-note of his living. For this reason, he was popularly called Tyag Murti.

The communal riots which followed the suspension of the Non-Cooperation Movement brought about a radical change in the outlook of Bhai Parmanand. He became a bitter critic of the Indian national Congress for what he believed was its pro-Muslim policy. He stressed the need for solidarity among the Hindus for the protection of their interests.

He believed that the Hindus and the Muslims could not unite because of Muslim separatism and he advised the Hindus to unite on the platform of the Hindu Mahasabha. He became a votary of 'Hindu Nationalism' and preached that the Hindus constituted a nation because of the identity of their race, religion tradition and common history. He strongly opposed the acceptance of the demands of the Muslim community.

He opposed the Nehru Report in 1928 because of the concessions given to Muslims and advocated separate electorates for Hindus. He was also against the Communal Award of 1932. In 1933, he went to England to give evidence before the Joint Select Committee on behalf of the Punjab Hindus.

Bhai Parmanand infused a new life into the Hindu Mahasabha, particularly in the Punjab. In 1933 he was elected President of the Ajmer Session of the Hindu Mahasabha, and for the rest of his life he continued to struggle for the Hindu cause.

Bhai Parmanand was elected to the Central Legislative Assembly in 1931 and again in 1934. In the Assembly, he was a member of the Nationalist Party.

On the question of social reform, Bhai Parmanand was very much influenced by the Arya Samaj. He was vehemently opposed to the caste-system and in 1922, he founded a new organisation, 'Jat Pat Torak Mandal,' for breaking caste-barriers among the Hindus. He became the first President of the Mandal. Like other Arya Samajists, he believed in the re-marriage of widows and opposed untouchability.

He was in favour of national education and believed that Western education was opposed to the Hindu tradition. He advocated the use of Hindi as a medium of instruction. He also pleaded that the Government should provide opportunities for universal education.

Bhai Parmanand was a prolific writer and was the author of about a score of books in Hindi and Urdu, written with the purpose of awakening national consciousness among the Hindus. His contribution in the field of journalism was of great significance. When he was in England, he wrote articles for the *Punjabee*, the *Hitkari*, the *Hindustan*, the *Azad*, the *India* and the *Inquilab*, In Lahore, he started the *Akashvani*, a Hindi weekly, and the *Hindu* in Urdu. From New, Delhi he published an English weekly, the *Hindu Outlook*, and the *Hindu* in Hindi. These papers served as instruments for the propagation of his social and political ideas.

Bhai Parmanand is remembered as an eminent leader of the Hindu Mahasabha movement in the country. He was opposed to regionalism and casteism. He pleaded for complete independence of India from foreign domination; but at the same time he stood for the interests of the Hindu community. By his writings, he made an important contribution in the awakening of the Hindus. An eminent social reformer, he tried to rid the Hindu society of the evils from which it suffered. Bhai Parmanand died at Jullunder on 18 December 1947.

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Paramananda, Narayan Mahadeo (1838 — 1893)

Narayan Mahadeo Paramananda, born at Mangaon in Savantwadi in 1838, was an eminent social worker and politician.

Narayan Mahadeo (Mama) Paramananda was born on 3 July 1838 at Mangaon in Savantwadi in a poor Vaishya family. His father a small grocer, died when he was hardly two years old. His mother and maternal uncle moulded his early life. In 1848, he came to Bombay for his education and lived with his sister. He could not take his degree in 1861 due to financial difficulties.

M.G. Ranade, Malbari, K.T. Telang were his associates. As a student at the Elphinstone College, he was profoundly influenced by Professor Huelings. Sir William Wedderburn and Mama were very close friends.

Swami Anand, a Sannyashi, had a great hold on Mama. Other strong influences were the life and work of Benjamin Franklin and the Prarthana Samaj.

Mama worked as a teacher in Government schools from 1860 to 1863. He became the Editor of the *Induprakash* in 1863. In 1864, he joined the *Native Opinion* as Editor on a three years contract. In this capacity, he rendered excellent public service by exposing irresponsible and corrupt officials like Arthur Crawford, Principal Kirkham, Mr. Russell of Ratnagiri and others.

In 1867, Mama, alongwith others, established in Bombay the Prarthana Samaj, almost on the same principles and philosophy as the Brahmo Samaj. He also became the Editor of the *Subodha Patrika*, an organ of the Samaj (1873).

In 1868, Mama was appointed Deputy Diwan and Chief Justice of the them Cutch State, but he resigned his post within six months because of the typical Indian State conditions.

In 1870, he rejoined Government service, became Assistant Registrar, Bombay High Court, then Assistant Secretary to the Government of Bombay in the Judicial and Political Department and finally Superintendent, General Administration, which office he held till 1883 when he retired due to ill-health.

Mama denounced caste and untouchability and championed the cause of widow-marriage. He also stood for the social, political and economic equality of women. He fought bitterly in the 'Dadaji versus Rakhamabai Case' to vindicate the women's right to refuse to stay with her husband if he suffered from a serious malady or vices (1884-87).

He advocated free and compulsory primary education for all. His ideas of nationalism included a free just and enlightened society. Mama used the medium of journalism to reach the educated class of Indians in his advocacy of social reform. His journalistic achievements were considrable.

Mama did not participate in the actual politics of his times, as he was a Government servant, but he was called " Our Political Guru" by no less a person than M.G. Ranade. He admired the British administration in India.

Mama was essentially a social worker who performed his self-assigned task with dedication and courage. He lived a simple quiet life. Among his publications may be particularly mentioned: 'Letters To An Indian Raja By A Political Recluse' (1891).

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Parmanand Mewaram (1865 — 1938)

Parmanand Mewaram, born in Hyderabad in 1865, was an eminent Sindhi Writer.

Parmanand Mewaram was born in an enlightened Hindu family of Hyderabad, Sindh. Parmanand had from the very outset Christian virtues and leanings. He joined government service but resigned after a couple of years. He also served as a school teacher for a short period. It was out of conviction that he chose to embrace Christianity which, according to him, was a religion of love, charity, selfless service and tolerance.

With a kindly countenance and reverential beard, he looked like a portrait carved out of the Old Testament. He preferred to remain celibate throughout his life and lived in a simple style in a small and humble house, going for prayers regularly to Church even in his advanced years.

The adage 'Style is the man' was truly applicable to him. As his life, so was his style—simple, chaste and unadorned and yet so beautiful. 'Here is our Addison', proclaimed Bherumal Meharchand, another immortal in Sindhi literature. This perhaps was due to Biblical influence. The language of the Bible, it seems, had penetrated his soul, its reflection manifesting itself in his style.

The Sindhis owe an eternal debt to him because of his two dictionaries, *Sindhi to English Dictionary* (1910) and *English to Sindhi Dictionary* (1933) The latter was recently reprinted by the Sahitya Akademi in 1971, and the former by the Ministry of Education and Social Welfare in 1977.

Parmanand started his famous literary fortnightly *Jote* in 1986. Unique was its literary flavour and no less delightful were its contents. For full four decades this literary patriarch bestowed on us his learnes and moral beneficence through the medium of his *Jote*, which literally means 'Light'. This light lasted till there was life in him. Its Golden Jubilee was celebrated in 1946 in Hyderabad (Sindh) by one of his disciples who continued to edit it.

Parmanand brought out two volumes under the title *Gula Phula*, the first in 1925, and the second in 1936 just before his death. These two volumes are literary essays of rare value.

As early as 1912, Parmanand had also collected his writings in *Jote* and published them in four volumes under the title *Dil Bahar* (Heart's spring). They really made the hearts of men, women and children bloom because of their humorous jokes, delightful anecdotes, and literary and philosophical reflections of a very high order.

Parmanand's Christian zeal and spiritual fervour are truly reflected in his Sindhi version of *The Imitation of Christ* (Thomas-a-Kempis). It appeared in 1923 under the title *Christa ji pairavi*. Another brief volume, *Lady of Lourdes* under the title of *Loord ji nari*, was published in 1923.

Parmanand used to move about in the countryside to understand the language spoken by the village folks. Thus, he widened his knowledge of language and cultivated the simplicity of the common people.

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Paramananda Saraswati (1915 — 1980)

Paramananda Saraswati, born at Sylhet in 1915, was a leading Bengali the progressive Writer, poet and Artist.

Paramananda Saraswati born in a fairly well-to-do middle class family of Sylhet which belonged to Assam (now in Bangladesh), was known in early life as Mrinalkanti Das.

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His poems began to appear in well-known literary journals such as *Kavita* edited by Buddhadev Basu and *Purbasha* edited by Sanjay Bhattacharya.

Early in his life, in collaboration with a number of his friends he published an anthology, named *Kabipranam*, to commemorate the death of Rabindranath Tagore. He was chiefly instrumental in bringing out Balaka periodical, that made its impact on the public.

Mrinalkanti also organised the Sylhet branch of the Progressive Writers' and Artists' Association of Bengal and in its several successive annual gatherings drew such eminent journalists and literatures of Bengal as Ramananda Chatterjee, Buddhadev Basu, Manik Banerjee and Bibhutibhusan Banerjee. Apart from his literary activities he was also deeply involved in social work.

The four books of poems which appeared in his earlier name when he had not been a sanyasin were *Akash* (1941), *Diganta* (1944), *Uttarbasabta* (1951) and *Ishara* (1953).

But a time soon came when he became intensely religious and renounced the world, became an ascetic and came to be known as Swami Parmananda Saraswati. He drew around him from different sections of society quite a large number of disciples who felt attracted by the purity of his heart, his piety, his simple mode of living and his dedication to high ideals.

But such was his ardour for literature and poetry that even the life of renunciation could not wean him away from his first love. To his followers he was no doubt first a sanyasin, but to a larger circle of his friends he was principally a poet. He was as much at ease with mystic poems as with devotional poetry. His *Nirjan prahar* (1965), *Punarbasu* (1968) and *Basantabahni* (1969) seem manifest with a longing—a longing of a love-lorn heart.

He also wrote a number of books of what may be described as aphoristic poems, apparently didactic in nature but pregnant with deeper spiritual meaning. *Nirjan swakshar* (1965), *Ahitagni* (1967) and the two parts of *Akshar* (1965) belong to this category of publications, later incorporated into one volume under the title *Nirukta* (1973).

His *Panchamukh* (1969) is, however, a wholly different type of book of poems, replete with enjoyable banter and wit, and revelling in social criticism. His prose works include *Ashram katha* (1963) and *Uttar-mimangsa* (1980).

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Paramesvara Bhat, Vidyaranyapura Sadasivarao (1914 —)

Vidyaranyapura Sadasivarao Paramesvara Bhat, born at Malur in Shimoga district in 1914, is an eminent Kannada poet, critic and translator.

Vidyaranyapura Sadasivarao Paramesvara Bhat was born at Malur in Shimoga district. He received his early schooling at Tirthahally and higher education at Bangalore and Mysore. After taking his Master's degree in Kannada, he joined the Mysore University as lecturer and retired from there as Professor and Director of the University postgraduate centre at Mangalore in 1974.

Paramesvara Bhat's first collection of love-poems (*Ragini*) appeared in 1940 and since then he has published ten more collection of verse, eight collection of critical and elucidatory essays and sixteen works in translation from Sanskrit, besides a collection of proverbs of his own coinage. He has edited two of Muddana's works.

Love of nature and of humanity at large have been the recurring themes of Bhat's poetry; but what makes his love poems different from the common run is his detached outlook

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which, while being closely observant, avoids excessive sentiment and invests his observations occasionally with a touch of humour. Homeliness of diction and imagery give authenticity to his experiences which the reader is made to recognise invariably with a sense of surprise.

Another distinction of Bhat's poetry is what he has received the use of some older forms of Kannada verse like the two-line 'ele' ('Tumbe huvu'), the three-lines 'tripadi' ('Suragi surahonne') the four-lines 'sangatya' ('Chandravidhi'), each with its own distinctive syllabic structure. The brevity of these poetic forms suits his peculiar talent for crisp comment which brilliantly epitomises the experience and reveals the extraordinary in the ordinary.

The vachana is another older semi-poetical form which he, with a few others, successfully revived and used, because its earnest sloquence as a vehicle for a variety of thoughts and emotions lends itself to lyrical expression. His *Uppu Kadalu* which collects seven hundred of these vachanas is remarkable for the variety and intensity of the varied emotions which the sea evoked in him.

Bhat's outstanding contribution also consists in his voluminous body of translated work. To him goes the unique credit of having translated verse for verse and prose for prose, the entire works of Kalidasa, Bhasa and Ashvaghosha, in addition to Bhartrihari, Amaruka and others. Essentially a lover of literature and an able teacher, Bhat by his translations as by his critical and elucidatory prose writings has done much to bring home to the common reader the truly great in literature, whether Kannada or Sanskrit.

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Parameswara Iyer, Ulloor S. (1877 — 1949)

Ulloor S. Parameswara Iyer, born in 1877, was an eminent Malayalam poet and scholar.

Ulloor S. Parameswara Iyer was born in an orthodox Tamil brahmin family, he was initiated into Sanskrit studies at an early age. After graduating in Philosophy, he studied Malayalam and Tamil for post-graduation. He also took a Bachelor's degree in law. He entered government service in the erstwhile State of Travancore and retired as Commissioner of Land Revenue.

He acted as Chief Secretary to the Government of Travancore for sometime. He also held several posts like the Curator of Malayalam publications, Director of State Archives and Dean of the Faculty of Oriental Studies at the University of Travancore. He was also President of the Samasta Kerala Sahitya Parishad, an organisnation of Malayalam writers, and edited its organ *Sahitya parishad traimasikam.*

Ulloor (the name by which he was more popularly known), began writing poems at the age of twelve. He was mainly influenced by classical poets like Kerala Varma Valia Koyil Tampuran during his formative years. Adherence to classical traditions prompted Ulloor to try his hand at composing a champu and a mahakavya during the first phase of his poetic career. *Sujatodvaham champu* (1908) follows the Sanskrit pattern of champu kavya, both in style and in structure.

In this work he uses stereotyped figures and jaded narration, couched in pedantic phraseology. The theme of the champu is the

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tragic story of king Prithviraj of Indraprastha. *Umakeralam* (1913), his next major work, is a mahakavya in nineteen cantos and deals with a turbulent period in the history of Travancore, when the might of the people turned against the King, bringing in its wake aggression from external sources and consequent counter-moves. Set against this dark background of conflicts and conspiracies.

Ulloor weaves a tender romantic love story between the King's daughter and his minister. Kerala Varma in his introduction to *Umakeralam* says, 'In the vividness of its imagery, in the grandeur of its conception, and in the exquisiteness of its workmanship, this great poem of Parameswar Iyer, with its lengthy cantos may not be ineptly compared to that admirable masterpiece in Sanskrit literature, the *Naishadhiyacharita* of Shri Harsha, and will be seen not to suffer in the least by the comparison.'

Soon after composing this mahakavya, Ulloor found that the literary climate was fast changing; neo-classical techniques proved to be out of data and romantics was ready to take over. He lost no time in adjustment to the changed situation, soon brought out a series of lyrics and short narrative poems in quick succession.

Of the short narrative poems and 'Khandakavyas', three are well-known—*Karnabhushanam* (1928), *Pingala* (1929) and *Bhaktidipika* (1933). *Karnabhushanam* depicts the daramatic encounter between Karna, who stands firm on his principle of charity, unmindful of his fate, and his father Surya, who entreats him not to give away his armour and ear-rings, two of his vital protections in the battle-field, to Indra, the father of Arjuna.

Pingala deals with the story of a renowned courtesan of Mithila, whose life of sin undergoes a miraculous transformation to that of that of piety through spiritual awareness. *Bhaktidipika* poratrys the power of constant and pure spiritual devotion (bhakti) that brings salvation even to Chattan, a boorish hunter, who excels the sophisticated devotee Sanandanan in his single-minded attachment to God.

Ulloor has written about a hundred and fifty lyrics, collected together in nine volumes, during the last phase of his poetic career. Many of them are didactic in nature and a few deals with contemporary social problems such as cast, poverty, untouchability and the plight of women.

Ulloor was essentially a scholar-poet. His contribution to literary research in Malayalam is tremendous. But fir his laborious investigations into the ancient palm-leaf manuscripts in Kerala, many valuable Malayalam works of antiquity would have remained shrouded in oblivion.

He wrote about then and published critical editions of several of them. His research papers are collected together in the four volumes of *Vijnanadipika*. His crowning achievement was the monumental *History of Kerala Literature* in five volumes which he finished just before his death.

It was the result of painstaking research extending over five decades and the scholar in Ulloor found fulfillment in his magnificent work which was a fitting finale to a life of total dedication to literature.

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Parameshwaran Nair, P. K. (1903 —)

P.K. Parameshwaran Nair, born at Kuttanad in 1903, is a well known Malayalam biographer, literary historian and critic.

P.K. Parameshwaran Nair born at Kuttanad in 1903. He took his degree in 1928 and was in Government service, working in the Transport and Lexicon Departments. After his retirement he served as the editor of *Gandhi Sahitya Granthavali* and was also on the editorial board of the *Vishwavijnanakosham* published by the Sahitya Pravarthaka Cooperative Society. Altogether Parameswaran Nair has written eighteen books.

Napoleonum Josephinum (Napoleon and Josephine). *Sahitya Panchananan, C.V. Raman Pillai, Mahatma Gandhi. Thunchatt Acharyan, Premagautaman Voltaire and Napoleonte jivita sayahnam* (The last days of Napoleon) are biographies written by him. Among them sahitya *Sahitya Panchananan* (1944) and *C.V. Raman Pillai* (1948) are important contributions. He has based his studies as far as possible on recorded data and has tried to trace the development of the heroes with the passing of time. He was awarded the Maharaja Martanda Varma Prize for the former and the Manorama Diamond Jubilee Prize for the later.

Parameswaran Nair's *Adhunika Malayalam sahityam* (1954) is a work which treats of a specific literary epoch. It covers the literary figures, movements, and major works from Tunchat Ezhuttacchan down to Kerala Varma and deals with the evolution of literature against the background of sociological tendencies. In his *Malyala Sahitya Charitram* (1958) He has made a survey of Malayalam literature from the very beginning down to 1956.

His critical studies and essays have been complied and published in four books: *Bhavarashmikal* (1948), *Sahitya samikshakal* (1954), *Valarunna sahityam* (1957) and *Vikshana viharam* (1967). *Bhavarashmikal* contains essays on Shakuntalam, Gandhiji, Karuna of Kumaran Asan, Marthanda Varma Maharaja, Dhaarmaraja Ramavarma, Jawaharlal Nehru and some sages of India. Sahitya samikshakal is a collection of essays on art and literature with emphasis on style, aptitude and environment in modern Malayalam literature.

His critical studies of various forms of literature such as biography, essay, autobiography, music in drama, modern novel, historical novel, romantic poetry and modernism in poetry are included in *Valarunna sahityam* and *Vikshana viharam.*

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Parameswaran Pillai, Changanachery

——See under Pillai, Changanachery Parameswaran

Parameswaran Pillai, Pulimana (1949 —)

Pulimana Parameswaran Pillai, born in 1949, is a prominent Malayalam short story writer.

Pulimana Parameswaran Pillai was a prominent short story writer. His short stories

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stand out from the stories of other writers by their intense emotional appeal and highly poetic presentation. He won the acclaim of literary critics and connoissruse by the originality and brilliance of his literary output.

In personal life misfortune haunted him even from his college days and failure dogged his footsteps till the very end. Falling a victim to tuberculosis, he spent the last years of his life in great agony.

Parameshwaran Pillai's collections of short stories include *Kamuki* and *Mazhavillu*. Apart from these stories, he wrote *Samatvavadi*, an expressionistic play. He wrote some poems too, and the bitter, tragic events of his life find their expression in them. His literary output was small but of it, indeed, deserves recognition.

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Paranjpe, Narhar Shivaram (1874 — 1951)

Narhar Shivaram Paranjpe, born in Poona in 1874, was an eminent freedom fighter, politician and social activist.

Narhar Shivaram Paranjpe, alias Tapasvi Balasaheb, was born in Poona on 23 February 1874 and passed away at Patna on 19 May 1951, at the age of 77. He belonged to a large Chirpavan Brahmin family. When he was only four, his father died and he lived with his uncle, Balkrishna, who worked as a petition-writer. When he was only eleven, the family migrated to Jawhar State and thence to Yeotmal, where Balasaheb completed his Marathi education.

From the Amaravati High School he passed the Matriculation examination with distinction in 1891 and secured the Nizam's Government Scholarship, on the strength of which he completed Allopathic studies in the Hyderabad (Deccan) Medical School and got its final degree in 1896. He served in the Berar Medical Service till 1902 and then carried on independent practice at Yeotmal till 1909.

His home-education had given him a through knowledge of Sanskrit and religious literature. He studied Sanskrit books on Ayurveda. Trained as an Allopath, he advocated a mixed Allopathic and Ayurvedic treatment for sometime, but later devoted himself to pure Ayurveda, its research and particularly its basic theory of *Tridosha*.

He was drawn to the nationalist movement from 1906 to 1910, under Tilak's leadership in Maharashtra. Paranjpe helped the starting of a national school at Amaravati and himself with other workers started a national school at Yeotmal. These schools were suppressed by the Government in 1910. He then joined the *Rashtra-Mata*, a nationalist Marathi daily of Bombay. It was suppressed by the Government after a year.

Paranjpe then came to Poona, and conducted Ayurvedic classes for three years. He also took part in the Home Rule Movement of Tilak. From 1916 to 1921, he conducted the agitation for abolishing the *Baluta* system of tenancy in Berar. He was imprisoned for fifteen months, but ultimately the system was abolished.

Since 1915, like many other Tilakites, he was in the Congress, the Swarajya Party and later in the Hindu Maha Sabha, But his main lifelong interests were (1) Ayurveda, its research and State recognition and (2) the revival of the Village Panchayats. For propagating the Panchayats, he toured all over India from 1925 to 1930. He promoted the researches in Ayurveda and especially the *Tridosha* theory in three Ayurvedic Conferences and published

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booklets in Hindi and English in support of Ayurveda.

For the revival of Village Panchayats, he conducted the *Gramani* magazine intermittently in English and Marathi from Nagpur and Poona, from 1930 to 1939. In his later years, he again toured India for inducing State Governments to give recognition to Ayurveda. He died at Patna where he had gone for the same purpose. He lived a stoic and simple life and was therefore called 'Tapasvi'. He wore a khaddar dress and turban, had sparkling blue eyes, and his speech both in private and public had a peculiar emphatic tone.

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Paranjpe, Shivaram Mahadeo (1864 — 1929)

Shivaram Mahadeo Paranjpe, born at Mahad in the district of the Kolaba in 1864, was an eminent scholar, an author, an orator, a journalist and a writer, political thinker and propagandist.

Shivaram Mahadeo Paranjpe, a scholar, an author, an orator, a journalist and a writer of note and, above all, an eminent political thinker and propagandist, both under Lokmanya Tilak and Mahatma Gandhi, was born on 27 June 1864, at Mahad (District Kolaba, Maharashtra State), within sight of Raigad, the famous fort capital of Shivaji the Great. His father was a practising Pleader and had by his wife Parvatibai three daughters and three sons, of whom Paranjpe was the first. He belonged to a middle-class Chitpavan Brahmin family, with traditions of medicine, music and art. Paranjpe was married in May 1875 to Janakibai, daughter of Ganeshpant Gokhale of Goregaon.

Paranjpe was educated at Mahad, Ramagiri and Poona; Shivaji, Vishnushastri Chiplunkar and Lokmanya Tilak gave the tone to his entire life and career. He won the Jagannath Shankarshett Sanskrit Scholarship (Matric) in 1890, graduated in 1894 and took his M.A. in 1895. He secured both the Bhagwandas and Goculdas Prizes in Sanskrit in M.A.

Paranjpe was well-read. He was conversant with Sanskrit and Marathi classics and popular Western authors like Socrates, Plato, Gibbon, Carlyle and Shakespeare; revolutionaries like Voltaire and Rousseau; and satirists like Jonathan Swift. This enriched his armoury of anecdotes and allusions which he used very effectively in his inimitable saracastic style.

He began life as the Professor of Sanskrit at the Maharashtra College, Poona (1896-97), when he was also the Secretary of the Poona Sarvajanik Sabha at the instance of B.G. Tilak. But his popular political sermons at the Shivaji and Ganapati festivals attracted the critical attention of the alien Government and the college authorities were too glad to accept his resignation. That set him free to start his famous Marathi weekly, the *Kal*, almost a one-man paper (25 March 1898). He presided over the bonfire of foreign cloth by Savarkar in 1905 and was elected to the Poona City Municipality against the sitting Moderate member in 1908.

The rising popularity of the *Kal* during the hectic days of the partition of Bengal led the Government to prosecute the *Kal* for sedition. Paranjpe conducted his own defence like Tilak, and got nineteen months' imprisonment. A security of Rs. 10,000 was later demanded from the *Kal* in 1910, which forced the management to stop publication. This left Paranjpe uneasy and inactive during Tilak's incarceration (1908-14) and till the advent of Mahatma Gandhi in 1920.

After Tilak's death, Tilak's followers were divided in 1924 on the question of Council-entry, Paranjpe preferred to go with the no-changers. He started a weekly, the *Swaraiya*, on 12 October 1920 for political propaganda. Next year, he offered Satyagraha against the compulsory

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acquisition of land for the Mulshi Dam and got six months' imprisonment which ended on 7 September 1922.

As he was nearing sixty, he handed over the paper to younger people, though he readily aided by word and pen in the anti-Simon and pro-'Nehru Report' propaganda in 1928. His literary services received recognition when he was elected the President of the 14th Maharashtra Sahitya Sammelan held at Belgaon in May 1929. He was already suffering from diabetes and his ear-ache which never yielded to treatment aggravated his illness, and he succumbed on 27 September 1929.

Literature was his first love and he was busy writing even on the eye of his death. He has four dramas, two novels, a history of the Maratha wars and three translations of original Sanskrit texts on Logic to his credit, besides three volumes of Collections of his literary essays.

His greatest contribution to the Marathi language is the series of ten volumes of the selected essays from the *Kal*, 'Kal Patrantil Nivdak Nibandh', issued as parts 1 to 10. It was put under ban when Paranjpe was convicted for sedition in 1908, but the ban was lifted by the free Indian Government and a new edition was reprinted posthumously in 1946.

Paranjpe exhibited the then common tendency of being an extremist in politics, rather unwilling to disturb the old social set-up which at that time provided the only bedrock support for the surging nationalism in the country. He was admittedly the first and the foremost seer and an uncompromising advocate of pure and complete independence, and naturally a firm and active believer in patriotic, national and military education. He sought in political independence a remedy against all economic evils.

Paranjpe, like Tilak, looked a model of a Maharashtrian in his white robe and motia pugree, though not so austere. He was a great orator and an incomparably effective speaker owing to the masterly use of satire and insinuation which, in the opinion of some, even surpassed Tilak's direct appeal.

Though he joined the ranks of Mahatma Gandhi, he stuck to his unflinching demand for "a programme which would bring revolution nearer" when his views were sought for under the new auspices. He felt ever free to soar high towards the goal of ideal freedom and had often advocated the highest pitch of civil disobedience and sponsoring of a parallel government. His conviction for sedition and the ban imposed on his selected writings bear testimony to his success in promoting national consciousness.

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Paranjpye, Raghunath Purushottam (Sir) (1876 — 1966)

Raghunath Purushottam Paranjpye, born at Murdi in Ratnagiri district in 1876, was an eminent freedom fighter, politician and social activist.

Raghunath Purushottam Paranjpye was born on 16 February 1876 at Murdi, a village in the Dapoli Taluka of Ratnagiri district in Maharashtra. His father Purushottam Keshav

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Paranjpye was a small landowner possessing a *bigha* or so of land given to paddy cultivation and such garden produce as cocoanut and betelnut, which is so common a feature of the agricultural economy of the Konkan or the coastal strip of Maharashtra.

Paranjpye had his early education at Anjarla, Murdi and Dapoli, and in 1888 went over to Bombay where he entered the Maratha High School in the 5th English Standard. He passed the Matriculation examination in 1891, standing first among the successful candidates. His elderly cousin, D.K. alias Anna (later Maharshi) Karve, looked after his education at Bombay and took him along to Poona in 1892 when the former accepted the Professorship of Mathematics at the Fergusson College, rendered vacant by the resignation of Lokamanya B. G. Tilak. Paranjpye joined the Fergusson College in the first year (P. E.) Class in 1892 and never lost his position as the first in First Class at any examination right up to the final B. Sc. degree which he took in 1896.

Later that year, he was awarded a Government of India Scholarship for further studies at Cambridge University where he joined the St. John's College. He topped the list of successful students at the Mathematical Tripos examination in 1899, and was pronounced 'Senior Wrangler', bracketed with George Birthwhistle.

The emergence of Paranjpye, an Indian, as a Senior Wrangler was an event of great significance. It helped to destroy the myth of the intellectual superiority of the West over the East and was acclaimed all over India as a great feat, which could revive the confidence of the East in its capacity to rise again to the level of the most advanced countries of the world.

Paranjpye covered himself with even greater glory when, resisting the temptation to join the I. E. S. which post was offered to him, he decided to throw in his lot with his erstwhile teachers at the Fergusson College, conducted by the Deccan Education Society, Poona, and accepted a life of poverty in the cause of national education on his return to India in 1901. He was greatly influenced in this decision by the examples of selfless service placed before him by the late Gopal Krishna Gokhale and his own cousin Anna Karve. Between 1899 and 1901, he pursued his studies at the Universities of Paris and Goetingen.

Paranjpye was appointed Principal of the Fergusson College in 1902 and continued in the position until 1924. Apart from raising the Fergusson College to a position of great eminence, attracting students from all over the country, Paranjpye took an active part in the current social and political movements in the country during his long tenure as principal.

An agnostic by conviction, Paranjpye stood for a rationalist approach to every problem. An ardent social reformer, he wielded his pen with great facility in condemning bigotry in every form. In politics, he was a liberal democrat and played an important part in building up the National Liberal Federation.

Paranjpye held many offices during his long and active life. He was the first Minister of Education of Bombay (1921-23) under the Dyarchical Constitution of 1919, being on leave from the College during that tenure. He was subsequently Minister for Excise (1927), Member of the India Council (1927-32), Vice-Chancellor of the Lucknow University (1932-38), Indian High Commissioner in Australia (1944-47), and Vice-Chancellor, Poona University (1956-59).

Paranjpye was honoured by the Calcutta University by the conferment of the degree of D. Sc., *honoris cousa*. He was elected an Honorary Fellow by St. John's College, Cambridge. The British government conferred on him the *Kaiser-i-Hind* Gold Medal (1916), and a knighthood (1942). He was a member of the Poona City Municipality and the Bombay Legislative Council and many important Committees of Inquiry like the Taxation Committee and the Reforms Enquiry Committee.

Paranjpye was an ardent supporter of Proportional Representation and made a fervent

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plea in its favour on many occasions as the only answer to communal representation.

His writings include: 'The Life of Gopal Krishna Gokhale', The Crux of the Indian Problem', 'Rationalism in Practice', 'Religion and the Indian Problem', 'Eighty-four Not Out', and 'Selected Writings and Speehes'.

Paranjpye was married to Miss Dwarka Bhave in 1892. She died in 1900. His second marriage in 1905 was with Miss Sai (Sita) Joshi, who died at Edinburgh in 1931. A daughter by his second wife survived him when he breathed his last at Poona on 6 Many 1966.

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Paranjape, Shivram (1864 — 1929)

Shivram Paranjape, born in 1864, was a Marathi journalist, scholar, critic and orator.

Shivram Paranjape was a journalist, scholar, critic and orator. He did his M.A. in Sanskrit from the University of Pune in 1895, receiving the 'Gokuldas' and 'Zala Vedant' awards. He taught Sanskrit at Maharashtra College, Pune (1896-97). He gave up his job to join Tilak in the freedom movement. In 1898, he started *Kal*, a political weekly. He was sentenced to fifteen months' imprisonment. He had to close down the publication of *Kal* eventually. Ten volumes of his essays written during 1900-1908 were confiscated.

Later on, all those essays were, of course, released. After Tilak's death in 1920, he started a new weekly *Swarajya*. He presided over the Marathi Sahitya Sammelan in 1929. His use of rhetoric and irony made him a powerful orator.

A collection of his literary essays, entitled *Sahitya sangrah* (Vols. 1,2,3, pub. 1922-46) includes articles on literary criticism. His critical appreciation of Thakursinghs's painting 'Pranayinicha manobhang' is regarded as a trend-setter in creative criticism. His criticism of the classical Sanskrit plays, *Nagananda, Abhijnanshakuntala* and *Mrichchhakatika* are noteworthy. He wrote two romantic novels also, namely *Govindachi gosht* (1918) and *Vindhyachal* (1924), which however did not make much impact.

He wrote a few plays, mostly adaptations from the classics, such as *Sangit Kadabari* (1897) based on Bana's *Kadambari; Manajirao* (1898) based on Shakespeare's *Hemlet*, and *Ramdeo Rao* (1906) based on Addison's Cato. Pahila Pandav (1931) is his original play based on the life of Karna, a prominent character of the Mahabharata. This play makes a powerful patriotic appeal but lacks dramatic impact.

His style is pedantic. He also translated Annasaheb Kirloskar's *Sangit Saubhadra* into Sanskrit. A versatile writer, Paranjape tried his hand at short stories too to project his political philosophy, of which *Prabhakarpantanche vichar* and *Ek Karkhana* are examples.

Ahalyajar is his long poem. He authored a few poems and lyrics also for plays, and wrote a comprehensive account of the Maratha battles in *Marathyanchya ladhayacha itihas*. He helped V.K.Rajwade in editing the magazine Bhashantar. He died while he was still working on the translation of Rousseau's Politics.

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Parappurattu (1924 — 1981)

Parappurattu, born in 1924, was a popular Malayalam novelist.

Parappurattu, real name K.E. Mattayi, was a novelist. After completing his school education, he joined the army. In 1965, he retired from military service and devoted himself to literature. His first novel *Ninamaninja Kalpatukal* is a novel about the life of a soldier. *Anveshichchu Kandettiyilla* is about the life of a nurse.

He joins military service in order to support her parents and younger brothers and sisters. But when she returns from military service, no one is willing to marry her. She is no longer young, and people refuse to believe that she is chaste. Their argument is that a military nurse, living in the midst of soldiers, cannot remain chaste.

Parappurattu has written nineteen novels. Perhaps, *Ara nazhika neram* is the best them. It unfolds the story of a large family through the recollections of Kunjenachchan, a ninety-year old man awaiting death.

He frequently, says, 'I will live only for a few more minutes'. The title *Ara nazhika neram* literally means 'a few more minutes'. He frequently lapses into a dreamy state, and scenes from his early years pass before his mind's eye. He had five sons, but now there are only four. Kunjoma, the eldest, died in a fight with the powerful Nayars. The remaining four sons, Kivaritu, Pilippos, Kunjucherukkan and Mattukkutti are married, and have plenty of children. Thus Kunjenachchan has many grandsons, some of whom are parents.

The novel is full of spicy incidents Kunjenachchan cheerfully recollects his affair with a beautiful woman who once gave him food and shelter, how one day he was beaten by her husband, when he discovered the affair. Pilippos has an affair with his maidservant, and his son marries her secretly. Mattukkutti's second wife Dinamma gets involved with Shivarama Kurup, who supplies opium to Kunjenachchan.

Kivaritu's daughter Kuttiyamma elopes with her lover Thomas. One day Kunjenachchan discovers Dinamma's adulterous relationship with Kurup. But there old man dies before he gets time to talk to Mattukkutti about it.

The characters are life-like, and the situations realistic. The author has used the stream-of-consciousness technique. The biblical strain that runs throughout the novel gives it an added strength.

Some of the other important novels that Parappurattu wrote are *Akasattile paravakal, Adyakiranangal, Nanmayute pukkal, Anveshichchu, Vilakkukal vilangukal, Ninamaninja Kalpatukal* and *Prayanam*. Apart from novels, Parappurattu has written several short stories which have been collected together in *Teranjedutta Kathakal*. He has also written a play, titled *Velichcham kuranja vazhikal*.

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Pararkar, Baboo Rao Veshnu (1883 — 1955)

Baboo Rao Vishnu Pararkar, born at Varanasi in 1883, was a leading politician, freedom fighter and journalist.

Baboo Rao Vishnu Pararkar was born at Varanasi on 16 November 1883 in an orthodox

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Brahmin Maratha family. His father Pandit Vishnu Shashtri Pararkar, a scholar of ancient Hindu Philosophy, Religion and Sanskrit, had come from Maharashtra and settled at Varanasi, and was employed as Head Pandit in Government schools in Bihar. His mother, Annapurna Bai, was a pious and religious lady.

Pararkar began education in a traditional Sanskrit Pathshala, and mastered the Vedas and other Hindu religious books in Sanskrit. He passed the Matriculation examination in 1900 from Bhagalpur (Bihar). Owing to his father's death, he could not prosecute his studies further.

Vishnu Pararkar was married thrice; the first marriage took place in 1905, but his wife died in 1912. His second wife died in 1924. His third wife, Saraswati Bai of Gwalior, whom he married in 1926, was a child-widow; she too passed away in 1929.

In politics, Pararkar was greatly influenced by Lokmanya Bal Gangadhar Tilak, whom he saw for the first time in 1905 at the Indian National Congress held at Varanasi. Impressed by his personality and political sagacity, Pararkar accepted him as his political 'Guru'.

Extermism in politics dominated his early activities; he became a member of the Chandernagore Revolutionary Party in 1906-07 and was closely associated with the 'Yugantar' Revolutionary Party of Bengal and kept contact with the Nasik Branch of the movement. The revolver with which the British Officer Jackson was killed at Nasik is said to have been procured by Pararkar at Calcutta. He was arrested in 1916 in connection with the murder of Basanta Kumar Mukherjee (Deputy Superintendent of Police), and was imprisoned for more than three years.

Later, under the influence of Gandhiji, he became an ardent believer in *ahimsa* and under Gandhiji's influence he became convinced that India could get freedom only by non-violent means. He believed that the force of the spirit was much greater than the power of armed weapons.

Pararkar was a man of conviction. He supported the Swadeshi Movement and the boycott of foreign goods which, he thought, would check the economic drain of India and ultimately weaken the British power. Throughout his life, he showed sympathy towards the revolutionaries and took all pains to procure financial help and shelter for them and specially so during the 1942 movement.

In religion, he was influenced by the ancient Hindu scriptures and religious reform movements of the 19th century. He was a religious person and believed in the Vedas. He practised Yoga-Asanas and daily recited the Durga Saptasati. He was interested in mysticism having faith in life after death, but was opposed to religious superstitions.

Pararkar was a man of revolutionary ideas and faith. He supported widow -marriage, himself marrying a widow, and wrote a series of articles on the status of women in Hindu society in the *Aj*. He wanted freedom of women and started the *Kamla*, a monthly magazine, in 1938 to propagate his ideas. He considered the study of 'Kamdarshan' (scientific study of sex philosophy) essential for the benefit of the society. He favoured family planning and education of women, distributed homeopathic medicines free and gave medical advice to patients.

He was primarily a Hindi journalist. In 1906, he joined as Assistant Editor of the Hindi daily *Banguasi* of Calcutta. Six months later, he became Editor of the weekly *Hitvadi* of Calcutta and served it for four years. In 1911-16, he was arrested for anti-British activities. He came to Varanasi in 1920, joined the *Aj*, a Hindi daily, which was started on 5 September 1920 from Varanasi. He left the *Aj* in January 1921 and rejoined it in August 1922 and served it as an Assistant and later as the Chief Editor, which post he occupied till 1943.

He left the *Aj* in 1943 and again joined it in 1947 and served as its Chief Editor till his death in 1955. From 1943 to 1947 he served as the Editor of the *Sansar*, another Hindi daily

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from Varanasi. He also edited a short-lived revolutionary paper, the *Ranbheri*, published secretly. It was so secretly published that the police failed to trace the publishers. He also edited the weekly *Aj* and the *Kamla*, a women's weekly paper.

As a journalist, he believed in freedom of the press, absolute impartiality, and giving due publicity to different views. He considered the Preventive Detention Act as the blackest law, not worthy of any civilised Government. In 1930, he refused to pay security to the Government for publishing the *Aj* and so he arranged to publish cyclostyled copies of the paper for two months. He was arrested and fined Rs. 1,000 in 1931 for publishing an article which was declared seditious by the Government.

He possessed a good Hindi style, marked by brevity and lucid expression. He was elected President of the Newspaper Editors and Journalists Section of the 16th session of the Hindi Sahitya Sammelan, Prayag, held at Brindavan in November 1925. He was also the President of the Hindi Sahitya Sammelan at its Simla Session in 1938. He was awarded the honorary degree of Sahiyta Vachaspati (D. Litt.) for his work as a Hindi journalist by the Sammelan.

He extended full co-operation to the preparation of the Comprehensive History of India, sponsored by the Indian History Congress. He published his Hindi rendering of the Bhagwat Gita with commentaries in 1916 (Calcutta). He was a great protagonist of Hindi, wanted all Indian languages to be written in the Nagari script. He believed that Hindi alone could integrate the Indian people. He died on 12 January 1955.

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Parasharya, Mukundarai Vijayashankar (1914 —)

Mukundarai Vijayashankar Parasharya, born in 1914, is an eminent Gujarati poet.

Mukundarai Vijayashankar Parasharya is the pen-name of Pattani Mukundarai Vijayashankar, a Gujarati poet. After his graduation, he studied the Ayurveda system of medicine and is now a practising physician. His subjects of interest are philosophy, equation, history and poetry. Genuine sentiment and musical quality are the two characteristics of his poetry.

His poems in *Sansruti* belong to the first category and those in Phul Phagananan to the second. His devotional poems reflect genuine 'bhakti'. His poems have also a touch of humour and satire.

His other major works are: Poetry: *Arxhan* (1938), *Sansruti (with Prabodh Bhatt*, 1941), *Deepamala* (1960), *Kanth chatakavo* (1970); *Pran papaiyani* (1979), *Bhadra* (1981), *Alaka* (1981); Novel: *Urmila* (1943); Stories: *Devakusum* (1944); *Sketches: Satyakatga* (1966), *Sattvasheel* (1978), *Mari moti ba ane biji satyakathao* (1981); Criticism: *Alekhanani olakh* (1980); Essays: *Mara guruni vato* (1976).

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Paravastu Chinnaya Suri (1809 — 1865)

Paravastu Chinnaya Suri, born in 1809, was an eminent poet and scholar.

There lived a person at Madras during the

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19th century whose achievements were phenominal. He was literally unlettered until he attained sixteen years of age, but was recognised as a scholar by the time he was thirty. He was Paravastu Chinnaya, the appellation of 'Suri' to whose name became a matter of controversy itself.

Chinnaya hails from a Vaishnava family that immigrated into Madras some generations ago from northern parts of the present day Andhra Pradesh. His forefathers belonged to the Paravastu Matham as desciples. Though Satanis (or non-Brahmin Vaishnavaits) by caste, the family retained the paraphernalia that go with the Brahmins. They claimed to be of Apastamba Sutra and Gargeya gotra and called themselves Yajussakhadhyayins. Chinnaya was born in the year 1809 [Prabhava], but some scholars believed that it was in 1806 he came into life.

Chinnava's father was Venkata Ranga Ramanujacharyulu, who was a religious preceptor at the Ramanuja kuta of Tiruvalikkeni (a suburb of Madras). He was said to be a good scholar in Sanskrit, Prakrit, Tamil and Telugu. When he was leading a quiet and pious life, he attracted the attention of an upper caste Vaishnava scholar, Prativadabhayankaram Srinivasacharyulu, who prevailed on him to propagate the Vaishnava philosophy from the temple at Sriperumbudur, the birth place of Sri Ramanujacharya, the founder father of the cult. It was there that the father of Chinnaya lived till a very ripe old age of one hundred and ten years (!), reciting Dravida Veda and teaching the religious rites until 1836.

Venkata Ranga Ramanujacharyulu had one daughter who became a widow at a young age and one son Chinnayya who was younger than his sister. It may be that Chinnayya was a much pampered child. Otherwise he could not be unlettered until he was sixteen years of age. He might have been observing the religious life around.

The teachings of his father might have influenced him unconsciously but he did not care to educate himself. On a particular day, a friend of the father descended on Sriperumbudur and volunteered to take charge of this only son. And that was Kanchi Ramanujacharyulu who eventually became the very first teacher of Chinnaya. As it was the practice of the times, Chinnaya had to learn by rote Namalinganusasanam or Amara Kosam, Bala Ramayanam and Andhra Nama Sangrahamu (a pure Telugu lexicon in verse).

Kanchi Ramanujacharyulu was influencial in his own way with the British at Madras. He induced the father of Chinnaya to migrate to Madras where another influencial person, Gajula Lakshminarasimham Sreshthi, a businessman and leader of the non-Brahmin movement, could prevail on the authorities of the East India Company to provide employment for him as an expert in law in the Supreme Court.

Chinnaya moved with his father where he continued his traditional education in Tamil, Prakrit and grammar. He studied logic (*Tarka/ Nyaya*) and the Logical Criticism (Mimamsa) as a desciple of Kanchi Ramanujacharyulu and Veda Vedantas from one Sri rama Sastrulu. He became a practitioner of Hayagriva Mantra. Among the works he studied are Siddhantakaumudi and Sanskrit classics besides Andhra Sabda Chintamani,

Atharvana Karikavali (both of which are treatises on Telugu grammar written in Sanskrit) and Appakaviyam, a translation in verse of the first work. Details of who taught him are not clearly known. He also learnt English, but there is no record of what he learnt and from whom. By the time he attained thirty years of age, he got recognition as a scholar in traditional subjects and also in English. He somehow got into the good looks of the officialdom of the East India Company.

After his father expired, Chinnaya is said to have suffered from abject poverty. He became a teacher in Optan Mission School where he taught Telugu to Christian Missionaries. It is not known as to when he actually joined service. In

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the School, he started training students for Pandit examinations. His scholarship went to the notice of a judicial officer of the place, Kaluvalapalli Ranganatha Sastry, who was a patron of scholars and poets.

It is reported that Chinnaya's oration at the house of the Sastry kept the audience spell-bound for hours together, when he explained the Indian theories of rhetoric extempore. Another important contact he could gain was that of Kamaleswarapurapu Srinivasa Pille who was the chief of the Pacchiyappa Trust, an influencial charitable and educational organisation at Madras.

Chinnaya made a mark as a budding poet in 1837 when he composed nine stanzas in praise of the Queen Victoria at the time of her Coronation. His hand-writing was excellent and fluency enviable. The poem was named in a long Sanskritised Telugu compound word "Victoria Chakravartini Makutabhisheka Mahotsava Padya Ratnamulu". Obviously, his loyalty to the British throne must have received the attention of the ruling class and that must have paved the way for his ascendency. He never had to look back from that day.

There were only three schools at Madras at that time--the Presidency Hingh School, the Pacchiyappa High School and the Christian High School. Though they are named High Schools, they were comparable to the colleges of the present times since they educated students upto the first degree. The first named school was meant to teach British officials the regional languages called vernaculars. The second was a Hindu institution and was later the centre for Justice Party activities and non-Brahmin movements. The third was exclusively meant for religious propagation of the Missionaries.

Chinnaya started his career as a Telugu teacher there. The benevolence of Srinivasa Pille provided the same job in the Pacchiyappa High School in 1844, where he continued till 1847. There was a practice of celebrating the school day every year on the birthday of its founder. There used to be meetings of scholars who were honoured for their poetic excellence in praise of the founder.

Chinnaya used to compose poems in Telugu and Sanskrit every year and recite them. He ws honoured three years in a row for his verses in 1845, 1846 and 1847, in preference to established writers of the times who hailed from upper castes. The poems were later published in 1850 under the caption "Pachiyappa Yasomandanamu".

There are many evidences which establish that Chinnaya was looked down by scholars of the upper castes, especially the Brahmins. He retalliated by acquiring profound scholarship in traditional subjects that silenced and even subdued them at a later date. Even C.P. Brown always referred to him as 'Chinnaya, a Satani' or as 'Satani Chinnaya'. Chinnaya might have suffered the derision silently but the insults hurled at him appear to have been remembered unconsciously.

It was in 1812 that the Fort St. George College was established in Madras, mainly for the benefit of Britishers in political department where Hindu Law was also taught. When Puduri Sitarama Sastry retired from service as Telugu Master, the college was closed. The East India Company then established the Presidency College in its place in 1840, making provision to educate therein native students also.

The management re-employed Puduri Sitarama Sastry in this college as the first Pandit in Telugu, where he worked until 1847. The first Principal of the college, A.J. Arbouthnat was concurrently the Director of Public Instruction of the Madras Presidency. In 1847, Chinnaya succeeded Sitarama Sastry and continued in the post until 1857--that is, until the University of Madras was established. Chinnaya had to survive a fierce competition for the post from Puranam Hayagriva Sastry, an established scholar of repute.

Chinnaya wrote a Telugu grammar in Sanskrit in 1844, Andhra Sabdanusasanam by name. He

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translated his own work into Telugu verse and named it Padyandhra Vyakaranam. Some scholars ascribe the date 1840 to the Telugu version. Either of the two dates is wrong. Sutrandhra Vyakaranam is his other grammatical work written in Sanskrit whose dates of preparation and publication are not known.

It appears that these exercises of his are the forerunners of this *magnum opus* that saw the light of the day in 1858. His grammatical works were indeed later than those of his predecessors and were certainly written in rivalry. There are several grammatical works of his senior contemporaries which he had to teach in the classroom, which experience gave him an opportunity to examine, evaluate and update them.

Vedam Pattabhirama Sastry (1760—1820), was the very first Telugu Pandit in the Fort St. George College to whose credit goes the publication of Pattabhirama Panditiyamu, otherwise called Padyandhra Vyakaranamu in 1816 that was well received by the contemporary scholars. He worked for F. W. Ellis and prepared a Dhatumala by 1820, which is an outstanding work. Ravipati Gurumurti Sastry (1837) succeeded him in the same post.

Gurumurti who worked with and was admired by C.P. Brown wrote a Telugu Vyakaranamu in 1836 that was more elaborate and modern than his predecessor's. Chinnaya who taught these two grammars tried to improve upon them but was cautiously preparing his works in a phased manner. It was a struggle from within and he was patient enough to prepare the ground for his *magnum opus*, yet to come.

There was then a custom which was honoured by the British also. Whoever becomes a `Master' in the Presidency College of Madras in whatever faculty will receive a pair of bracelets in gold on which his name and the title of 'Sastry' will be inscribed and presented by the Government at their expense, importing them lock, stock and barrel from London.

Vedam Pattabhirama Sastry was a 'Sastry' by name and title or designation. Gurumurti was a Niyogi Brahmin who would normally shun the title, but had to accept it. When Chinnaya succeeded him, a non-Brahmin, there must have been some hesitation on his part to don the title. Or it was forced on him, in view of the contemporary social situation. Perhaps, he was given an option to have a substitute title of his own because of his hold on the Principal of the College who also was the Director of Public Instruction and a person who mattered much.

The details are not known as yet, but Chinnaya appended the title `Suri' (scholar) to his name from about 1848-49 as is attested by the English Annual Report from the Governors of the Madras University and printed in 1849. It is significant that the report mentions Komaleswarapurapu Srinivasa Pille, the Chief of the Pacchiyappa Trust, as one of the Governors, who had been an admirer of Chinnaya.

Even in 1847, when he assisted Vaiyakarana Ramanujacharyulu in the printing of Adiparva of Telugu Mahabharata for C.P. Brown, he was referred to as Pa. Chinnaya. Madras Almanac states that he joined in 1846 as an Assistant Telugu teacher in the High School of the Madras University Board. Even when in 1847-48, he was functioning as the Telugu Superintendent of the same school, he was mentioned only as Chinnaya. There is a recorded evidence for all this information.

Chinnaya therefore become a `Suri' from 1848-49. Some of his later admirers like Duvvuri Venkata Ramana Sastry wrote that Chinnaya was awarded the title by the Government, but the evidence is to the contrary. One of Chinnaya's adverse commentators, Kalluri Venkatrama Sastry, author of Guptartha Prakasika segmented his name and title as Chinna (small), asuri (un-scholarly person), `y' being glidal according to the grammar rules of Chinnaya himself. Such was the contempt that Chinnaya received most uncharitably.

Chinnaya Suri shot into eminence from 1853 when he published Nitichandrika, a prose work of great literary merit and published it

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from his own printing press called Vani Darpana Mudrakshara Sala. This fact established that he was in a sound economical position by then. He dedicated his work to Arburthnat, the Director of Public Instruction and his Principal.

Even in producing this, Chinnaya Suri was deliberately trying to improve upon the performance of his predecessors, whose works he had to teach. For instance, Ravipati Gurumurti Sastry's Panchatantrakathalu, written at about 1770, but published in 1834, were indeed in curriculum and Chinnaya had to teach the same. Chinnaya's work, though based on Hitopadesa and Panchatantra in Sanskrit, was devided only into four parts—*mitralabha, mitrabheda, sandhi* and *vigraha*.

But, he did only the first two and got them prescribed as text-books. So much has been the influence of these two books that they continue even today as compulsory prose texts that High School students must learn. He created a neo-classical style in Telugu prose which is very much akin the poetic language of yore. The qualities of the work will be discussed in the next chapter. In the same year, Chinnaya published another grammatical work Sabda Lakshana Sangraham.

Suri published in 1955, an anthology of a hundred didactic verses in Telugu in which he included some of his own stanzas. The book is named Nitisangrahamu. He is credited to have written Aksharagucchamu, dealing with graphemics and a commentary on Andhra Sabda Chintamani ascribed by tradition as the grammatical treatise written by Nannaya, the first great poet in Telugu who belonged to the 11th Century.

The exact dates of the works are not known as in the case of Sutrandhra Vyakaranam he wrote in Sanskrit. It may be construed that he was writing and revising a grammar of Telugu in as comprehensive a manner as possible and was experimenting various techniques before he could finalise the most outstanding of his works Bala Vyakaranamu in Telugu that was published in 1858.

1858 is the most significant year in the life of Chinnaya Suri, since it was his Bala Vyakaranamu that really brought him glory as also some serious comments on his theories and practices. Rightly or wrongly, it was this that made him an 'undisputed monarch in the field of grammar' as well as in literature. What he formulated became and continued to be the law until a few years ago. It is this grammatical work that set the clock back, that is primarily responsible in creating a diglossic situation in the field of education all over the Madras presidency and wherever Telugus lived. From day one of its publication, it became a compulsory text-book for all students of all ages and educational levels.

Such was the influence he wielded on educational planners and the Government and equal respect among traditional scholars and writers that even contemporary poetry and prose have had to be written in the style prescribed by him. Even old classics and others that had been published for the first time have had to be corrected in accordance with his norms. The process of history came to a halt and innovation reached a dead end, thanks to his authority concerning all that relates to language.

In the same year, Suri translated the `Mannual of Hindu Law' written by Thomas Lumicidus Strange, modelled after Lord Main's original. The language and style employed in the translation are almost like those in his Nitichandrika. The work was instantaneously popular with the British authorities and therefore ran into two more editions in 1863 and 1869 after his death.

Suri was assisted by one Narahari Gopalakrishnama Setti in this endeavour and the book was named `Hindu Dharma Sastra Sangrahamu'. Even this effort was the result of his rivalry with an upper-caste scholar, Vaththem Vasudeva Parabrahma Sastry whose work, Vyavaharadarpanamu or Bhupaliyamu, appeared seven years earlier than his own and was written in a language and style that deviated from

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classical prose as also the grammatical rules formulated by Suri. Vaththem's work has John Freyer Tham's book as its original.

By 1857, Chinnaya became the first principal Telugu Pandit of the Madras University where he continued in the same post until December 1861, when he retired from service. Around 1865, he is said to have published notes to the famous Sanskrit lexicon, Viswa Kosam and earlier in 1860, a Vibhakti Bodhini, a Telugu work comparable to Sabdamanjari in Sanskrit. He also compiled a monolingual Telugu dictionary in seven manuscript volumes, of which the first was written in his own hand. The time he took to do this is not known just as the dates of commencement and completion.

It is obviously a bye-product of his efforts to write a comprehensive grammar or vice versa. The manuscript remained unpublished to date, but was retained and used in the compilation of Suryarayandhra Nighantuvu at a later date by the Andhra Sahitya Parishad of Kakinada.

Soon after his retirement, Suri developed a disabetic ulcer which finally prevailed on him in January 1862. Prior to his first appointment, he worked for C.P.Brown in editing Dasavatara and in supplying him manuscripts of an old classic Ramabhyudayamu in part. One of his letters to the Editor of *Vartamana Tarangini* seeking scholarly help in resolving the usage and meaning of a verse is now available. It was dated October 22, 1842 and was surprisingly written in a mixture of classical and contemporary prose style.

Chinnaya Suri's life appears to be a quiet one, without any significant turmoil except for a short time after his father's death. There is not much of evidence of his association with the contemporary scholars or open rivalry. Many socio-linguistic questions discussed by the scholars of his times do not refer to him, nor he appears to have participated in them. He must have been an introvert, bothering about his own studies and writings.

It appears that he did not actively participate in any literary or linguistic debates of his own time. Fragments of some Telugu verses ridiculing his elevation to higher echelons of the society are available, but it seems that there was no overt reaction from him. There is a Sanskrit saying that was in circulation among the upper caste scholars--Sale Jandra sabha madhye, Satanih panditottamah' indirectly criticising his rating as a great scholar by people similarly belonging to lower castes.

This piece of ridicule perhaps, was anonymously written by some jealous scholar. For all that we know about Chinnaya Suri, he did not react and was not cowed down by any adverse criticism. He just minded his job, his learning and his work. He did not even leave a photo of his. On the cover of one his works, a certain photograph purported to have been his was published many decades after his death, but it turned out to be another scholar's--that of Tanjanagaram Tevapperumallaiah, titled Devaraja Sudhimani'.

Chinnayya Suri by and large lived a pious life and left an indelible mark on Telugu scholarship in just 53 years of his life. Even his adversaries cannot doubt his scholarship. His conservatism is perhaps the result of his ambition to prove to the world that there are and could be profound scholars in other castes than the Brahmins and he succeeded in proving it. But then, there has been a paradox. He was not respected by upper caste scholars of his times, but was very charitably upgraded by the rest, inclusive of the British administrators, though not by British scholars in Telugu.

As times rolled on, champions of his cause and theories turned out to be Brahmins, a majority of them at that--both scholars and creative writers. The non-Brahmin scholars of his times, other then those of the teaching community and educational planners and administrators did not subscribe to and support his normative approach to language planning. His setback is just as effective and devastating as his success. Some of his own disciples are said to have back-stabbed

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or betrayed him. So much for a towering personality.

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Paray, Assad (1860 — 1916)

Assad Paray, born in 1860, was an eminent mystic poet of Kashmir.

Assad Paray was a mystic poet of Kashmir. He lost his father in childhood and was totally illiterate. In those days peasants were tyrannized by rulers. His widow-mother left Hajin where the family lived and remarried at Srinagar. Here the boy learned to make Kashmiri caps. From his early age he had a tendency towards mysticism.

He associated himself with saintly people, and finally became a disciple of Mahada Sahib, a learned dervish. To get peace of mind from the din and bustle of city life, he moved to Ganastan (Sonawari) eleven miles away from his birth-place Hajin. Seven years later, one of his own disciples invited him to Salur (Ganderbal) for permanently settling down, and it was here that he died.

His *Kalam-i-Assad Paray*, consisting of 40 poems of mysticism, depicts pure sufism. Assad, though illiterate, had his own style and diction, though his devotional poems are like those of other mystic poets of Kashmir, who were influenced by Lal Ded or Sheikh Nur-ud-Din Nurrani. The main thrust of Assad's poetry is to ask people to rise above material and to keen away from all worldly fifth. Then only will they be able to recognize the Lord.

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Paray, Wahab (1846 — 1914)

Wahab Paray, born in 1864, was an eminent Kashmiri poet and translator.

Wahab Paray was an eminent Kashmiri poet. He lost his father in his childhood and was brought up by his mother. He studied at a local Maktab (school) and acquired a good command of Persian language. At the age of 25, he became a 'patwari', besides acting side by side in various capacities as Tashkhes Dar (ascertainer of crops), Kardar (Manager of plots of land) and Naib Tehsildar (Assistant Collector).

The period he lived in was one of tyranny. Being sensitive, he wrote poems, showing the high-handedness of autocratic rulers. He also translated a Persian book, *Haft Qisa Kakrizan* (Craftiness of women folk), into Kashmiri. He wrote *Akbarnama* which depicts the tryanny of the British government.

He brought out a Kashmiri version of the versified Urdu fiction, *Naunihal Gulbadan*, and translated *Qiso chihar darvesh* of Amir Khusrau. He also gave a Kashmiri version of the Punjabi 'Behramgoro'. At the age of 54, he wrote a versified life-history of Sheikh Hamza, an exalted saint, entitled *Sultani*, in the three volumes. He even translated *Shahnama* of the Persian poet Firdausi, and composed *Shamayil-i-Muhammadi* (pen-picture of Prophet Muhammad).

Further, he wrote *Sailabnama* (Flood devastation) and a travelogue-cum-criticism on the then ruler and bureaucrats, entitled *Durvishi*. Besides, he composed 166 lyrics full of sensitive perception and at times symbolic expression.

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Parichha, Gourahari (1794 — 1893)

Gourahari Parichha, born at Paralakhemundi in Ganjam district in 1794, was a renowned Oriya devotional poet, scholar and philosopher.

Gourahari Parichha was born in Paralakhemundi in Ganjam district, Orissa, and was a contemporary of the renowned poets, Gopal Krishna (1785-1862) and Kavichandra Raghunath Parichha (1795-1872). A staunch Vaishnava by faith, he composed a great number of beautiful poems depicting the love of Radha and Krishna. Apart from being a poet, he was also an expert in 'veena' recital. Vyasakavi Fakirmohan paid a tribute to him in his poem, 'Utkal Bhramana', mentioning in particular his command of music on veena.

Not much is known about Gourahari's life or writings. His poems appeared in the last decade of the nineteenth century in Domodar Patnaik's *Sangita sagar o sangita sarbasara*. Some of his poems were also published in *Preeti sudhakar* by Gopalaballava Das.

Gourahari was an honest scholar, and his deep philosophical thoughts, detached love and spiritual leanings are reflected in his writings. His work may be classified into three divisions: *Chaupadis* (depicting the love sport of Radha and Krishna), *Astakal seva* (in Bengali), and *Bhasa sangita vinoda* (translation of Gitagobinda).

Gourahari's *Chaupadis* are remarkable for their devotion and music, and his translation of *Gitagobinda* tries to capture the magic of the original, and its language is simple to understand. Apart from these, he also wrote a drama, entitled *Prahlada nataka*, under the name of Rama Chandra Chotray, the then king of Jalantara.

Gourahari was the disciple of Govindadas Rasikananda. He had deep regard for his guru as well as for the six exponents (Sada Goswamis) of the Vaishnava 'raganuraga' bhakti cult. In this cult love for 'parakiya nayika' plays an important role. Gourahari composed thirty-four poems, arranged alphabetically, but unfortunately only three of them on 'dha', 'la' and 'ch' are available.

Gourahari's poems have been set to different ragas. He has used figures with depth of emotion. He also composed a number of chaupadis on the love of Radha and Krishna and portrayed Radha in eight types of Nayikas (heroines). His use of dialogue in the chaupadis is also impressive. The dialogues are usually between Radha, Krishna and a 'duti' (messenger). The duti's modes of worship and religious practice are described in 'Astakal seva'. The chaupadis are, indeed, the prized possession of Oriya literature, and Gourahari is an important name in Oriya literature because of his poetic excellence and philosophical thoughts.

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Parida, Durga Charan (1929 —)

Durga Charan, born in 1929, is an eminent poet of post-Independence Oriya literature.

Durga Charan Parida did his M.A. from Santiniketan, West Bengal. A poet of post-Independence Oriya literature, his poems composed in couplets and short stanzas, speak of his deep sense of involvement and personal love.

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The first collection of his poems, *Indrayudha* (1961), bears the imprint of his passionate love, intimacy of experience and romantic vision of life.

Most of the poems included in this volume are pure lyrics and are rich invisual imadery and symbols. Primarily a lyricist, he also wrote some prose-poems in the sixties. Though he moved away from the pursuit of poetry under the pressure of his duties as Government servant, his earlier compositions bear a testimony to his romantic sensibility.

Parija Pranakrushna (1891 —)

Pranakrushna Parija, born at Ichhapur in the District of Cuttack in 1891, is an eminent scientist and politician.

Pranakrushna Parija was born on 1 April 1891 in a tiny hamlet called Ichhapur in Balikuda Police Station in Jagatsinghpur sub-Division of the District of Cuttack in Orissa. The village is situated at a distance of thirty-six miles from Cuttack city.

His parents, Biswanath Parija and Jayanti Devi, had hardly the means to provide young Pranakrushna with the necessary wherewithal for higher education. His great grandfather, Harekrushna Parija was an Amin in the early Settlement of Orissa. His grandfather was a village teacher and his father was a Forest Guard in the Mayurbhanj State.

Regular reading of the Hindu Puranas and Shastras every evening in his village and his family environment shaped his character and created an attitude of mind based on traditional values. The old orthodox attitude persisted in him all through.

He had not the good fortune to be born with a silver spoon in his mouth. Though his family belonged to the lower middle-class, it had a standing in the village and in the neighbourhood. Being a Hindu of an agricultural family, he was Khandayat by caste and married Sundarmani Parija in 1923.

The village boy had no hope of getting even a rudimentary education, because of extreme poverty. He could not go to school till late in life. His early education had started in the village Pathasala in the traditional Indian pattern. He had taken to the hereditary vocation of an agriculturist. But for the solicitude of the teachers of the Balikuda Middle English School, young Panu would not have seen the light of knowledge. He used to walk a distance of two miles to and fro everyday in order to attend the school.

On completion of his studies at Balikuda, Pranakrushna came to Cuttack and joined the Ravenshaw Collegiate School for his Entrance studies. He passed the Entrance examination in the First Division and then passed the First Arts (Intermediate) examination from the Ravenshaw College, Cuttack, and went over to the Presidency College, Calcutta, for his Degree course.

He had read Botany with Sanskrit in his Degree course. While prosecuting his Post-Graduate studies at the Calcutta University, he was offered a State Scholarship by the Government of the newly-created Province of Bihar and Orissa, which enabled him to sail to U.K. in 1914 and join Christ's College of the Cambridge University.

Parija maintained a uniformly brilliant record of academic achievements. He secured Tripos Part I in Natural Sciences in 1916 and Tripos Part II in Botany in 1918. He was the first Indian to have been awarded the Frank Smart Prize and Studentship in Botany at Cambridge and was elected a Scholar of Christ's College.

The outbreak of the First World War prevented his return, so he took up research in collaboration with Professor F. F. Blackman with the help of the Scholarship earned by him. His studies in England made Parija one of the recognised Plant Physiologists. He had been in England for about nine years. He has also visited Canada,

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Japan, France, Germany, Italy and the U.S.A. for short periods.

In 1920, Parija was appointed a Research Worker in Fruit preservation under the Food Investigation Board of Great Britain. Then, he was appointed to the Indian Educational Service and joined the Ravenshaw College, Cuttack, as Professor of Botany in 1921 and became the Principal of the College in 1938. He was appointed Director of Agriculture, Orissa, in 1945. Parija was the first Vice-Chancellor of the Utkal University, from 1943 till 1948.

In 1949, he joined the Benares Hindu University as its Pro-Vice-Chancellor. On retirement from Benares, Parija succeeded Dr. H. K. Mahatab as Pro-Vice-Chancellor of the Utkal University in 1951 and became its Vice-Chancellor again from 1955 till 1966. Parija was also an elected member of the Orissa Legislative Assembly from Balikuda Assembly Constituency between 1952 and 1957.

As Vice-Chancellor, he was Chairman of the Inter-university Board of India and Ceylon. He was Vice-President of the Plant Physiology Section of the International Botanical Congress and General President of the Indian Science Congress at its Bombay Session in 1960. He was awarded the Padma Bhushan by the President of India.

As a scientist and academician, Parija has contributed to the stock of knowledge in Plant Physiology and has trained a galaxy of young scientists in Orissa. Some of his papers and articles have been published in the newspapers and periodicals. A writer mainly of scientific articles, he was also President of the Utkal Sahitya Samaj for some years.

Materialistic in outlook and self-centred by nature, Parija is enjoying the well-earned leisure of a retired life. He reads widely and does not believe in caste distinction, untouchability and regionalism.

He regards education as the training of mind necessary to acquire knowledge which will help the individual to live a contented life with a minimum of worldly amenities. An ideal system of education, he believes, should synthesise traditional values with modern thinking. He finds nationalism a growing force in India, and regards regionalism as a hindrance to national integration. He feels that a common medium of instruction is necessary.

In his view, an interim dictatorship or a strong Central Government is the need of the hour in order to enforce discipline. Constitutional Government, however, he thinks, is desirable for India in the long run. Though, he was opposed to British rule in India, he was afraid of expressing his views publicly due to the fear of loss of government service. He lives a quiet and austere life.

P. K. Parija has primarily been an educational administrator of Orissa. From a humble beginning, he rose in life. He now heads a happy and prosperous family and has got all his children well-placed in life. He was not associated with the Indian Nationalist Movement and, as such, with Indian public life, confining himself exclusively to the academic circles.

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Parekh, Nagindas Narandas (1903 —)

Nagindas Narandas Parekh, born in 1903, is a renowned Gujarati professor, scholar and translator.

Nagindas Narandas Parekh is a renowned professor, scholar and translator. After obtaining a 'Snataka' degree from Ahmedabad, he went to Santiniketan for the study of the Bengali language and literature. During his stay and studies in Bengali he was greatly influenced by the writing and personalities of Rabindranath

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Tagore and Saratchandra. After completing his studies he joined Gujarat University as a teacher. He participated in the non-cooperation movement launched by Gandhiji and suffered imprisonment thrice.

In 1947, he joined the Gujarat Vidyasabha. When Shri Ramananda Mahavidyalaya was founded to impart higher education through the medium of vernacular languages, he joined it as Professor of Gujarati. He had good command over Sanskrit, Bengali, Marathi, Hindi and English. He translated into Gujarati a large part of Tagore's literature and many novels of Saratchandra.

His translation of the Bengali novel *Na hanyate* by Maitreyidevi has been widely read and appreciated in Gujarat. One of the best books of Maitreyidevi, *Mongpute Rabindranath*, was also translated by him into Gujarati. In addition to these works, he translated into Gujarati books on aesthetics written by great Sanskrit scholars. Mammat no *Kavyavichar* and *Anandavardhan no dhwanivichar* are the best fruits of his ripe scholarship as a translator.

His translation of the Bible from English into Gujarati is also regarded as a great contribution. He has also translated two books of literary criticism, *Principles of Literary Criticism* by Abercrombie and *Judgment in Literature* by Wordfold.

Swadhyaya ane samiksha, parichaya ane pariksha, Viksha ane niriksha and Abhinavno rasavichar are his books of criticism. The last of these works won him the Sahitya Akademi Award (1970). His literary criticism bears testimony to both his scholarship and critical acumen.

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Parakh, Prahlad (1912 — 1962)

Prahlad Parakh, born in 1912, was the well-known Gujarati poet.

Prahlad Parakh, the well-known poet, studied at Dakshinamurthi, Gujarat Vidyapith and Santiniketan. 'Gulab ane Sivali', a prose tale, and 'Ruperi sarovarane' (translation of Laura Ingall Wilder's 'By the Shores of the Silver Lake') are his early publications. *Baribahar* (Out from the window) and *Sarwani* (The spring) are his anthologies of poems.

Parekh came early under the influence of Rabindranath Tagore's musical metrics and the old tradition of Gujarati bhajans. He excels in sound combinations and exploits the resources of alliteration and assonance. In his poetry, the meaning finds its form in crystallized simplicity and directness. His prepossession with flowers, and particularly with the olfactory sense, is apparent in both the collections.

Sometimes he calls a child a singing flower and compares the feelings of the heart with intangible fragrance, or he beholds the smiling flowers on the earth and the smiling stars in the sky in juxtaposition, or he feels the fragrant darkness and smells the aroma coming from the stars afar. In *Sarwani* the poet's uwsual preference for the monsoon, instead of the spring, makes him the singer of the monsoon.

Out of forty-six poems in this anthology fifty-six are songs, amongst which twenty-three are on the monsoon. In all of them the influence of Tagore is obvious both in their rhythm and in their content they are rooted in their own soil.

In short, he is the forerunner of the purely aesthetic tradition that has developed during the last few decades in Gujarat.

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Parekh, Ramesh (1940 —)

Ramesh Parekh, born in 1940, is one of the conspicuous modern Gujarati poets.

Ramesh Parekh is one of the conspicuous modern Gujarati poets. His anthology of poems called *Kyan* (1970) has established him chiefly as a singer-poet. His works show the influences not of earlier traditional poets but of major modern poets like Niranjan Bhagat and Rajendra Shah. Nevertheless, the form of song he employs does not develop structurally, though the language and devices he uses are innovative.

The poet derives his diction from his Saurashtrian milieu. The nostalgic pastoral tone and the traditional feminine charm depicted in the backdrops of village-settings and folk tunes add to the musical dimention of his poetry. In his poems the invariable nuances of agony, originating from the poet's estrangement from something that he does not name, are achieved mostly by placing in different situations and context his own name Ramesh, his village Amreli, and his imaginary beloved Soul.

His love is erotic and each of his poems shows a new perspective in his experience of alientation. 'Lakha sarakhi varata' is the poet's favorite poem which exploits the richness of folklore, keeping at the center the hero's struggle with the falcon. The elegiac strain in 'Rani Sonandenun maras iun', the caricature of impotent sovereignty in 'Hitopadesh', the force of slang and colloquialism in 'Maranottar', the magnifying dimention of the crow symbol in 'Kagado mari gayo' draw the attention of the reader immediately. He is a poet of considerable power and potential.

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Parekh, Rasiklal Chhotalal (1897 — 1981)

Rasiklal Chhotalal Parekh, born in 1897, was an eminent Gujarati scholar, indologist, playwright and critic.

Rasiklal Chhotalal Parekh was a renewed scholar, indologist, playwright and critic. His father was a reputed lawyer, and mother an avid reader of Sanskrit and Gujarati literature. Rasiklal inherited his father's intellect and mother's literary taste to a great extent. After passing his matriculation examination he went to Pune and joined Fergusson College for higher studies. In 1981, he passed his first degree examination with Sanskrit and English and was appointed a fellow at the same college.

While studying for a Master's degree, he worked at the Bhandarkar Oriental Research Institute which provided him with an opportunity to come in close contact with the great indologist and research scholar, Muni Shri Punjavijayji who gave some insight into the subject of Indology and the history of Gujarat.

While at college he made an intensive study of English and Sanskrit literature as well as Indian and Western philosophy. About this time Rasiklal met Indulal Yagnik, renowned worker and leader, who impressed upon him the need of serving an institution in Gujarat which imparted national education.

Rasiklal put aside his post-gradution and left for Ahmedabad to join Gujarat Vidyapith established by Mahatma Gandhi. He dedicated himself as a teacher to the cause of education. His association with the late Ramnarayan Pathak contributed to his development as a creative

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writer. He took up the editing of *Puratattva*, a quarterly.

Rasiklal was both a brilliant scholar and a creative writer. His creative instinct led him to cultivate various literary forms such as drama, poetry and short story.

In 1938, Anandshankar Dhruva, Chairman of the Gujarat Vernacular Society (now knows as Gujarat Vidyasabha) invited him to join the Society as assistant secretary. Rasiklal served this institution till the end. From his college days, Rasiklal had a flair for dramatics, and he wrote *Rupiya nun zad* and *Pahelo kalal* for the students of Gujarat Vidyapith.

During the years at Gujarat Vidyasabha, he published a unique play, Sharvilak, for which he got the Sahitya Akademi Award (1960). He also published Menan Gujari, a remarkable musical play became extermely popular with both scholars and common people.

Jivananan vaheno, a collection of short stories, shows his creative ability as a short story writer. *Smriti* is his famous anthology of poems. *Purovachan ane vivechan, Akash bhashit* and *Sarasvatichandra no mahima* are the ripe fruits of his critical power. *Anand mimanse, Gujaratni, rajdhanio, Itihas padhdhati ane swaroop* are some of his other famous books showing his deep scholarship in various branches of learning.

In 1942, the Gujarat Sahitya Sabha awarded him the coveted Ranjitram Suvarnachandark for his invaluable contribution to Gujarati literature. In 1963, he was President of the Gujarati Sahitya Parishad at Bombay, and for two years (1966-68), President of the Gujarati Itihas Parishad.

In 1977, the Sangeet Natak Akademi awarded its fellowship to him in appreciation of his contribution to the field of drama.

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Parikh, Narhari (1891 — 1957)

Narhari Parikh, born at Ahmedabad in 1891, was an eminent freedom fighter, writer and social activist.

Narhari Parikh was born on 7 October 1891 at Ahmedabad. His father, Dwarkadas Motilal Parikh, was for sometime Diwan of a small Princely State in Gujarat. Narhari's grandfather, Motilal Mulji, was the first lawyer from his caste. In 1906, Narhari was married to Manibhen.

He had his school and college education in Ahmedabad and graduated from the Gujarat College in 1911. He then joined the Law College in Bombay and obtained his L.L.B. in 1913.

Narhari, together with his close personal friend Mahadev Desai (who later became Gandhiji's personal secretary) met Gandhiji in 1915, when the latter had just returned from South Africa. They were both deeply impressed by Gandhiji and his philosophy and became devout Gandhians thereafter. In 1917, Parikh Joined the Kochar Ashram and was immediately sent to Champaran where Gandhiji was to launch his first Satyagraha.

In 1928, he jointed the Bardoli Satyagraha and worked under Sardar Patel. Two years later he took part in the Dharasana Satyagraha, received a severe head injury and was imprisoned for three years. After his release in 1934, he devoted himself to educational work which had been his first love. In the Sabarmati Ashram, alongwith Kaka Kalelkar, Kishorilal Mashruwala and Swami Anand, Narhari had worked in the Rashtriya Shala from 1917 to 1920.

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In that year with the establishment of the Gujarat Vidyapeeth, the National College started by Gandhiji, Narhari's services were transferred from the Ashram School to the Vidyapeeth. In 1923, he left the Vidyapeeth to start an Adult Education Programme in the Sarabhon village of Bardoli Taluk. Two years later he returned to the Vidyapeeth, of which he became the Vice Chancellor in 1928. He looked after the educational work of the Harijan Ashram at Sabarmati from 1935 to 1948.

In 1937, when the first Congress Ministry was formed, he was appointed Chairman of the Basic Education Board. He also started experimenting with the Basic Education system in Thamana Village in the Kaira district. In 1940-41, Narhari was appointed Principal of the Grama Sevak Vidyalaya at Sevagram. He established the first Rural University in India at Sanosara in Gujarat and wrote a book about the aims and objects of such a University. He was a pioneer in the field of both basic education and rural education in Gujarat.

After Gandhiji's release from the Aga Khan Palace, Parikh worked as his Private Secretary for some time in 1945. In his "Will", Gandhiji appointed Narhari Parikh and Mahadev Desai as his two trustees.

Parikh's contribution as a Gujarati writer is quite significant. He wrote simple, precise and literary Gujarati, and his reputation as a writer, translator and editor is considerable. His biographies of Kishorilal Mashruwala, Mahadev Desai and Vallabhbhai Patel deserve special mention. His educational books, specially the book on economics entitled 'Manava Arthshastra' which was awarded the Kantawala Prize, occupy a significant place in nationalist literature. He did an excellent job of editing Mahadev Desai's Diaries and this brought him considerable fame. From 1926 to 1942, he was intimately connected with Gandhiji's Navajivan.

Narhari was keenly interested in the welfare of the backward classes. It was largely due to his efforts that the first Congress Ministry of Bombay passed an Act abolishing slavery among the Dublas of Gujarat. At Swarajya Ashram, Bardoli, which later became his centre of work, he created a group of dedicated workers, including his son Mohan and daughter Vanmala, for the uplift of Dublas of Bardoli Taluk. He had dedicated himself to the tasks of improving the condition of the backward classes, the Harijans and the woman.

A devout disciple of Gandhiji, Narhari Parikh led a simple life in accordance with the Ashram rules. His services to the country stretching over a period of thirty years were essentially nationalistic and educational in nature. By his integrity, sincerity, devotion to duty and love of learning he became one of the finest fighters in the freedom struggle.

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Parikh, Suryakaran (1902 — 1939)

Suryakaran Parikh, born at Bikaner in 1902, was a versatile Rajasthani scholar and creative writer.

Suryakaran Parikh, was born at Bikaner, educated at Banaras Hindu University, and worked as Vice-Principal, Birla College Pilani. He was one of the foremost scholars who worked for the cause of Rajasthani during the initial years of its renaissance. He was a versatile scholar and creative writer.

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As he believed in team work, he worked in collaboration with two of his colleagues, equally proficient and talented. The old texts edited by this team were *Beli Krisna Rukminiri* and *Dhola maru ra duha* brought out in two parts under the title *Rajasthan ke lokgit*. He also wrote a few articles pertaining to various disciplines of literature.

In the field of creative writing, apart from miscellaneous writings, he attempted a one-act play *Bolawan*, which was highly acclaimed by critics and reproduced in several collections. He has left behind him at Pilani a sound tradition of scholarship in Rajasthani language and literature.

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Parmar, Deshalji Kahanji (1884 — 1966)

Deshalji Kahanji Parmar, born in 1884, was an eminent Gujarati poet.

Deshalji Kahanji Parmar was a poet. He got his B.A. degree from Bhavanagar in 1916. He worked as a teacher for a very long time at Vanita Vishram (Ahmedabad) and made a significant cotribution to the growth and development of the institution.

Some of the better known collection his poems are *Galgota* (1930), *Tahouka* (1913), *Gaurina geeta* and *Uttarayan* (1954). These songs for children are marked by melody and metrical perfection.

The range and style of his poetry show the influence of such technicians as Nanalal and B.K. Thakore, as also the impact of Shri Aurobindo and Gandhiji. His poetry is remarkable in view of his efficient heading of metres and apt use of similes and metaphors, vivid description of nature, colourful imagination and the element of music.

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Partha, Srichandana (16th Century)

Srichandana Partha was an eminent writer and poet of medieval Oriya literature.

Srichandana Partha author of *Kalabati* was a vasal chief of Banapura and son of a medieval Oriya poet, named Padmanabha Narendra. *Kalabati*, named after its heroine, is a narrative poem in seven cantos and deals with the story of her love for the Prince of Madhubana, their union, estrangement and reunion through the intervention of supernatural forces.

The story is simple and conceived, on the whole, in the puranic style, and though at times it borders on monotony, the treatment of love in separation has some poignancy and makes a direct appeal to the heart.

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Parthasarathy, N. (1932 — 1988)

N. Parthasarathy, born at Nadhikkudi in Ramanathapuram district in 1932, was a noted novelist, short-story writer and journalist.

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N. Parthasarathy with the pen-names of Manivannan, Ponmudi, Valavan, Koodalalakan and llamupuvanan. was a novelist. short-story writer and journalist. He was born in Nadhikkudi in Ramanathapuram district. He was a teacher for sometime in Pasumalai, near Madurai, which provides the background for quite a few of his novels and stories. He also worked as Editor, *Deepam*, since 1975.

Parthasarathy became well-known with the publication of *Kurinjimalar* (1962) which was serialised in *Kalki*. In this love, the woman is portrayed as a symbol of love. but later she transcends her personal hmitations to reach a plane of higher idealism. This tendency is seen both in *Kurinjimalar* and in later novels like *Athmavin ragankal* (1969), in which Maduram's love and devotion are contrasted with Gandhiraman's commitment to national cause, and she wins by losing her love.

Anichamalar uses flower symbolism negatively—the flower stands for a woman who destroys herself for want of ideals—or by a negative transformation of her creativity into a passion for fame. This novel and quite a few later ones like Sathiya vellam (1973) show the novelist passing from the romantic to the ironic phase. Though in Sathiya vellam satire is linked with nationalistic ideals, the novel sacrifices art for didacticism.

The only memorable character in the novel is Annasamy, but he too is more of a type—an ideal character like the Mahatma. Though Parthasarathy sees social evil as part of a larger struggle between truth and falsehood, he is too close to the world he portrays in these novels to transform reality into art. In *Sathitya vellam, Varunkala valikatt al* and *Ponvilanku* (1964) the academic life is portrayed, often satirically. He was given the Sahitya Akademi Award for his novel *Samudagva vidhi* in 1971.

His other novels include *Gopura dipam* (1959) *Piranihaman* (1960). *Manipallavam* (1962), *Pattuppoochi* (1965) *'etrimuzhakkam* (1969), *Arathin lvural* (1962), *ManalKkan* (1965). *Kahadapuram* (1967), *lVenchakkanal* (1968). *Pudiyaparav3i. Mahatmavai thedi* (1969), *Venilmalaikal* (1970). *Nithiyavalli* (1972), *Malaichikaram* (1972), *Nanaivin nizhalkal (* 1972), *Nilanayananka l (* 1975), *Karehuvarlwal, Thulasimadam* and *Seythikal.*

As some of these litics indicate, he is more at home with the ideal world of the hills and the flowers whose silence serves as a symbol of peace and love. His 'lyrical or epic novels of the early phase, dealing with the nationalistic or idealistic themes, are more artistic than his satirical novels. A ruthless passion for freedom can be seen in his writings .

He has written numerous short stories which run into more than twenty anthologies such as *Ithu pothuvalialla.* T hey reveal a sense of irony and give us insights into reality, social and ethical, through flashes. But here again. the emphasis is on idealism and the language is not free from metaphors. Ezhuthatla kavaitai' is a long short story in which he deals with the silence of the hills and an uneducated woman providing a basis for creative life.

His other works include—Poetry: *Maniyannan kavitaikal, Kadarkarai ninaivukal;* Essays: *Puthu ulakam kanden, Nanutril nalla katchikal; Research* articles: *Sollin chelvam, Kavitaikkulai, Mozhiyin valye, Pudiya parvai;* Translation *Veresa linkam.*

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Parulekar, Godavari Shamrao (1908 —)

Godavari Shamrao Parulekar, born in 1908, is an eminent Marathi writer and critic.

Godavari Shamrao Parulekar was the daughter of the distinguished lawyer, L.R. Gokhale. She took a degree in law from the University of Pune, married Shamrao Parulekar, a well-known Communist leader, and joined him in his work in the tribal areas of Thane. She zealously built a strong movement for the uplift of the downtrodden Adivasi Warli tribals, held in bondage by the feudal zamidars.

The Warlis fondly called her Godarani. The thrilling experiences she had in the Warlis'struggle for liberation are recorded in her *Jewha manus jaga hoto* (1970) which won the Sahitya Akademi Award in 1972. The book is as document of social awakening dealing with people subjected to the highhanded tyranny of feudal lords.

This personal record of a socio-political upheaval is not written in the form of a propagandist tract; on the contrary, it is moving document of human suffering and exploitation, and of people's struggle for their rights and dignity. There is no attempt, whatsoever, towards the glorification of a person or a party. The book received the Maharashtra government award and also the Acharya Atre Foundation award,and has been translated into some Indian languages.

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Parvathavani (1911 —)

Parvathavani, born in 1911, is a noted Kannada dramatist, actor and director.

Parvathavani is the pen name of P. Narasinga Rao, a noted Kannada dramatist, actor and director. After his B.A. (Honours) in Economics from Maharaja's College, Mysore, he served in the State Forest Department (1935-66).

Narasinga Rao's first contact with drama was in 1936, when he played the role of Krishna in *Shri Krishna parijata*, a mythological play. Adapatation of Goldsmith's *She Stoops to Conquer* under the title Undadi gunda was a resounding success, and thus he was launched on his career as playwright.

Parvathavani has written more that eighty plays, including about forty original plays. He has adapted seven plays of Moliere, and among the other dramatists whom he has brought to the Kannada stage are Shakespeare, Sheridan, Chekhov, Gorky, Ibsen, Hauptmann, Gogal and W.W.Jacobs. The adaptation is so brilliant that the plays appear entirely Indian. He has also modified and presented Kalidasa's *Shakuntala* and Shudraka's *Mrichchhakatika*.

In his original plays he has dealt with a variety of social problems from dowry to capital punishment. The characters are drawn from the middle class. His *Kichaka* is a tribute to Krishna's omniscience; the traumatic experience which transformed a miser into a saint Purandaradasa is presented in *Mukuthi muguthi*; Tennala Ramakrishna is the poet-hero of his ambitious play, *Kavi bhikshe*. The racy dialogue and the lively movement of the action as well as highly theatrical scenes have made his plays immensely popular.

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Parvathavani has written plays for the radio and the television. He is a versatile actor and has appeared on the stage and in Kannada films. He has directed plays for the stage, the radio and the television. He is a member of the programme advisory board of both the media.

He has been honoured by the Karnataka Government (1983) and several other academic and cultural institutions, among them the Kannada Sahitya Parishad (1970), the State Sahitya Academy (1974), and the State Natak Academy. The state government has also awarded a pension in recognition of his services to the theater. He was appointed President of the Karnatka Natak Academy in 1990.

He is a Fellow of the Sangeet Natak Akademi, and is the moving spirit of a troupe of amateur actors called Nam Company. His other works include: Varshikotsava, Kadmansa, Outhane, Bellakki, Adahpatahala, Lanchamrita, Undadi gunda, Sundropasundru, *Viparyasa, Bahdaur ganda, Satyameva jayate, Hanahaddu, Ishtartha, Deepa pishachi Deepa, Yahkaschit hengasu, Vishvaranga, Hamlet, Macbeth, Bhoothagalu, Puthali; Modified Versions: Shakuntala, Mirchchhakatika*; Original Plays: *Thappu hejje, Saptapadi, Kichaka, Kavibhikshe, Pindakkagi, Haggada kone, Mukuthi mukuthi, Thinnabeke thindu kudiyabeke, Jenugoodu, Meena maduve, Nayi bala, Nayi bogalithu.*

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Patanjali (2nd Century B. C.)

Patanjali was an eminent philosopher of ancient India who thought about his system of Yoga.

'Man's life is subject to affictions from ignorance, desire, aversion, ego and attachment, ignorance being the root cause of all affictions. Yoga destroys ignorance and helps man in attaining the freedom of the soul.' This is how philosopher Patanjali thought about his system of Yoga some twenty-two hundred years ago. But, nothing certain about his 'mass' following is known to us. Whatever might that have been, in the present century, Yoga has caught the imagination and today it is familiar to the youngsters and philosophers, as well as with medicalmen and physiologists.

Yoga for Patanjali, was a methodical effort to attain perfection through the control of the different elements of human nature, physical and psychical. It aims at the intentional stoppage of the spontaneous activities of the mind, whether these be the impressions received from outside or stimuli from within. Through the practice of spiritual exercises, Yoga helps man to cleanse his body and mind of the stain of evil and secures for him control over his mental state; thus it leads to freedom from attachment to worldly objects.

Yoga recommends physical and mental disciplines in eight stages namely *yam* (internal control), *niyam* (external control), *asan* (bodily posture), *pranayam* (control of breath), *pratyahar* (withdrawal of senses from outside world), *dharan* (fixity of attention), *dhyan* (concentration) and *samadhi* (attentive self realisation). *Yam* consists of *adimsa, sattva* (truthfulness), *asteya* (abstention from stealing), *brahmacharya* (celibacy) and *aparigraha* (freedom from covetousness).

Niyam on the other hand has the elements of *souch* (cleanliness), *santosh* (contentment), repetition of hymns and worship of God. *Yam* and *niyam* help in overcoming egoistic impulses

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and lead to detachment from worldly objects. The *asanas* keep the backbone straight and the *pranayam* enables the yogi to have control over his thought. *Pratyahar* too helps secure control over mind. *Dharan* and *dhyan* assist in getting mastery over mind.

Contemplation may have an object, idea or image. When the yogi gets over these stages, for him the outside world vanishes and the senses no longer perceive it. In *samadhi,* the mind merges with the object of meditation and space are overcome.

Yoga ends sloth and sickness, vacillation of mind and want of faith, ardent attachment to senses, defects in breathing and in other functions of the body. It also inculcates in man, friendliness towards the virtuous, pity towards persons in distress and indifference to the sinful. Thus, it helps purification of mind and, in mental comprehension of the soul, the yogi can conceive correctly the nature of things in the world. He can attain supernormal powers. But, a true yogi shuns acquiring these powers.

The yoga technique insists on the acquisition of self-realisation, gradually. The ascent is slow; each step has to be firmly secured before the next. By constant practice, the yogi gains release from the debility of old age. With the aid of renunciation, he is freed from the recurrence of rebirths, then he is liberated-he attains salvation.

Patanjali propounded his thoughts in the Yog Sutra. It is sain that Patanjali wrote the Mahabhashya, a commentary on Panini's Ashtadhyayi. But nothing is known whether the two books were authorised by two persons of the same name or by one person. He has also been called Gonardiya and Gonikaputra. Patanjali literally means one fallen in the palm and a legend is that he fell as a small snake in the palm of Panini.

Patanjali's Mahabhashya is a rich source of information on social, historical and other aspects of his time. For instance, it informs that students used to flock to Pataliputra for study; Pushyamitra performed a horse-sacrifice after the assassination of the last Mauryan emperor in which Patanjali officiated as the high priest. For centuries, Patanjali dominated the country's thought. The revival of Yoga has now brought its author again to the limelight.

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Patankar, Rajaram Bhalchandra (1927 —)

Rajaram Bhalchandra Patankar, born in 1927, is an eminent Marathi critic and scholar of modern aesthetics.

Rajaram Bhalchandra Patankar is a critic and scholar of modern aesthetics. After doing his M.A. in English form the University of Pune, he taught at different colleges in Maharashtra and Gujarat during 1951-1964. He wrote his thesis on 'Communication in literature' for the Ph.D. degree.

In 1964 he joined the University of Bombay as Reader in English and became Head of the Department in 1978. He has, in fact, taught both Aesthetics and English for several years.

His first book *Aesthetics and literary Criticism* was published in 1969. This was followed by three books in Marathi, namely *Saundarya mimansa* (1974), *Croceche saundarya shastra: ek bhashya* (1974) and *Kantchi saundaryamimansa* (1977). Of these, *Saundarya mimansa* received the Sahitya Akademi Award (1975).

Apart from this, he has written a number of articles on aesthetics for different periodicals. Prabhakar Padhye has written a book of Patankar's theories and principles of aesthetics, namely *Patankaranchi saundarya mimansa* (1977). Recently, Patankar has written a book evaluating Muktibodh's contribution to litera-

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ture, entitled *Muktibodhanche sahitya* (1986). He has also published some poems under the pen name 'Ariel'.

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Patel, Bholabhai Shankarbhai (1934 —)

Bholabhai Shankarbhai Patel, born in 1934, is an eminet Gujarati critic, translator and writer of personal essays and travelogues.

Bholabhai Shankarbhai Patel was a critic, translator and writer of personal essays and travelogues. He did his M.A. in Hindi, and took a Diploma in Linguistics and German language. For his Ph.D. degree he wrote a thesis in Hindi on *Agyeya: ek adhyayan*, recently published by Gujarat University. At present he is Professor and Head of the Hindi Department, Gujarat University. He is also Secretary of the Gujarati Sahitya Parishad and Editor of its organ *Parab*.

He critical articles are compiled in books like *Surdasni kavita* (1972), *Adhuna* (1973), *Poorvapar* (1975), *Bharatiya tunki vartao* (1975), *Kalpurush* (1977), *Adhunikta ane Gujarati kavita* (1987), These books contain articles in literary works in Bengali, Oriya, Assamese, Marathi and Hindi literature in particular, displaying his method of elucidating the creative writer's point of view and his experience. *Vidisha* (1980) is a collection of his article on travels.

He has a certain knack of portraying, with the help of literary allusions, his responses to various places. *Purvottar* (1981) is another travelogue in a diary form, describing his visit to Assam and the eastern region of India. Similarly, *Kanchanjanga* (1985) and *Radhe tara dungariya par* (1981) also make interesting readings. A majority of them contain reminiscences of places visited, topographical details and minute observation, and many of them fall in the genre of the personal essay.

Bholabhai's work as a translator is highly commendable. *Chidambara* (1969) is the Gujarati version of the work of Sumitranandan Pant, the celebrated Hindi poet, done in collaboration with Raghuvir Chaudhari.

Likewise *Vanlata Sen* (1974) is the Gujarati translation of an anthology of Jibanananda Das, the Bengali poet. *Prachin* and *Nishith* are the Hindi versions of the poetry of Umashankar Joshi, the eminent Athvale's *Vishnu Digamber* (1967), Gopal Singh's *Nanak* (1969), Maheshwar Neog's Shankar Deo (1970), Vasudev Sharan Agarwal's *Harsha charit*, Sunil Gangopadhyaya's *Swargani niche manushya* and Buddhadev Basu's *Tapaswi o tarangini*. We get a good idea of his proficiency in translation from these works as well as from his *Bengali sahityana itihasni ruprekha* (1982) and *Samkalin Asamiya kavita* (1982).

Among the books edited by him, mention may be made of *Jivannun kavya* (1982) and *Gujarati sahityano aathmo daiko* (1982).

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Patel, Dhiruben (1926 —)

Dhiruben Patel, born in 1926, is an eminent Gujarati novelist, short story writer and dramatist.

Dhiruben Patel is a novelist, short story writer and dramatist. She did her M.A. in English literature and taught at Bharatiya Vidya Bhavan's Somani College, Bombay, for a few years. Later, she switched over to journalism and edited *Sudha*, a women's weekly in Gujarati. As editor, she brought to light many young talented women writers. Subsequently, she gave up editorship and devoted herself fully to writing. She also wrote for Gujarati films and has to her credit the script and songs of *Bhavani bhavai*, a film produced and directed by Ketan Mehta, which won her laurels at national as well as international film festivals.

Patel's film novel, *Vedavanata* (1963), is a massive work of about 625 pages. It is an attempt at probing the psyche of its principal women characters, Rekha and Anjana. The story is narrated from the viewpoint of Rekha, who has been accused of murdering Anjana. While undergoing trial, Rekha puts down in writing her past experiences, involving humiliation and mental torture inflicted on her by Anjana.

Vamshano Ankura (1967), her second work, stands in contrast with her first novel. It is a novelette running into 172 pages. Kesava, a young rebellious boy, and his benevolent but autocratic grandfather, Ramanikalal, are the two principal characters of the story. Though indebted to his grandfather for a comfortable upbringing, Kesava like a fresh bamboo shoot, desires to break new grounds. The book displays the author's deep insight into the working of a young mind, and is marked by freshness of expression and a fascinating narrative technique.

Simalanam phula (1976), *Paradukhabhanjana Pestanaji* (1978), *Ek bhalo manasa* (1979), *Vavantola* (1979), and *Vamala* (1980) are her other novels.

Simalanam phula is a delicate love story. *Paradukhabhanjana Pestanaji* is a light humorous novelette. *Ek bhalo manasa* deals with the life of a common man who, by circumstances, is drawn to the world of crime. *Vavantola* depicts skilfully the traumatic experiences of Taja, a destitute girl who was adopted by a well-to-do but broken family. *Vamala* revolves round complications created in life of a newly married woman by a sudden resurgence of the memories of her previous birth.

Patel has also to her credit three collections of short stories, *Adhuro kola* (1955). *Ek lahara* (1957), and *Visrambhakatha* (1966), and some collections of plays including *Pahelum inama* (19570, *Pankhinome;o* (1957), *Mananomanolo* (1959), *Vinasane punthe* (1961) and *Namani nagaravela* (1961). She has also written some delightful verse for children which have been collected in *Mitranam jodakanam* and a full-length play for children, namely *Anderi ganderi tipari tena* (1966).

Patel does nor believe in experiments for the sake of experiments, not is she a blind follower of tradition. Never repeating herself, she tries to delve deep into the human mind and examines the complex fabric of social relations. This has made her works popular with both the discerning critic and the average reader.

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Patel, Gieve (1940 —)

Gieve Patel, born in 1940, was a doctor by profession and poet and playwright by choice.

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Gieve Patel was educated at St.Xavier's High School and Grant Medical College, Bombay. A doctor by profession, he is interested in painting and writes poetry and plays. His two plays *Princes* and *Savaksa* were staged in Bombay in 1970 and 1982, respectively. In 1884, he was awarded a Woodrow Wilson Fellowship to the Smithsonian Institute, Washington D.C. to write a play which, when completed, became *Mister Behram*.

Gieve Patel is not a prolific writer. So far he has published only two collections of poems: *Poems* (1966) and *How Do You Withstand, Body* (1976). The third is likely to be published in 1988. The subjects of his poetry are poverty, loss and pain, mortality, decay and violence. No doubt he is concerned more with the plight of the underdog and the oppressed lepers, servants and others, but he is no less concerned with the sufferings of his fellowmen.

What characterizes Patel's poetry is its precision. He scrutinizes on object or a situation, usually in the India scene, the critical exactness and detachment. The poem 'On Killing a Tree' has a strange evocative power and suggestive multiplicity of meanings with a powerful undercurrent of subtle, Swiftean irony making the horrors of the threat of violence a real experience.

Such poems have the richness of distilled experience. An object, an incident or a situation acts as a catapult to lead the poet's imagination into meaningful associations with the things belonging to the past or into interesting observations on the future, even though he remains clawed by an invisible force to the present.

Patel does not indulge in writing sentimental lyrics even when his compassion tempts him into it. His is a compelling but detached voice. Suppressing the impulse of a too personal voice, he approaches the subject cautiously and raises it to the level of universality. He is also not a dexterous craftsman. His hold on the rhyme and the rhythm is far from perfect. Expect for an occasional simile or metaphor, he uses imagery sparingly.

In *How Do You Withstand, Body*, Patel shows again his concern for poverty and violence relating to both the body and the mind, though at times giving an unpleasant impression of a search in an overexplored territory. In such poems, his observation becomes more acute. Quite a few of his poems are fragmentary in nature, giving the impression of splintered and dissipated energy instead of the harnessing of a powerful embodied force.

They do not also have the expected polished shapes and contours but seem to have crudely hacked or torn from the main block of experience, leaving uneven edges, even though the experience behind them is unmistakably universal. Patel's published work is small but within its limit his achievement is considerable.

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Patel, Madanbhai Bhudharbhai (1905 — 1970)

Madanbhai Bhudharbhai Patel , born in 1905, was an eminent Gujarati poet and story writer.

Madanbhai Bhudharbhai Patel was the Gujarati poet, wrote under several pen- names, such as 'Patil', 'Ikaksari', 'Yashobala', 'Jayasena', 'Neelpadma', and 'Snehanaiya'. He studied up to Intermediate, ran a cloth shop for a few years, worked as a government clerk for sometime, and then taught at various educational institutions at Kadi, Ankalesar and Surat. Now and then he gave up service and took to farming. For a while, he edited the literary page of *Gujaratmira*, a daily published from Surat.

He began his writing career with ghazals in English. He also translated Tennyson's *In Memoriam* into rhythmic verse in Gujarati. He experimented different metrical patterns in the same composition. He tried his hand at various

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verse forms like 'ghazal', 'qasida', 'tarana', 'traj', 'gatha', 'khayanan', 'ras', 'sonnet', 'katha kavya', etc. Apart from Gujarati, he wrote poems in Persian, Urdu and Hindustani.

In addition to poetry, he wrote short stories, humorous essays, playlets in verse and prose, life-sketches of writers, and critical articles. His poetic diction reflects very strongly the influence of Persian and medieval poetry. Love is his favourite theme, and Byron his favourite poet.

His important works are: *Pratapsingh* (1934), *Prabhatnarmada* (1940), *Vyamoh javanika* (1975), *Atulianar* (1976), *Mari urvashi* (1976), *Patilnan chutelan kavya* (1977).

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Patel, Narsinhbhai Ishwarbhai (1874 — 1945)

Narsinhbhai Ishwarbhai Patel, born at Nar in the Kheda district in 1874, was an eminent freedom fighter.

Narsinhbhai Ishwarbhai Patel, who belonged to Sojitra in the Petlad taluka, was born at Nar in the Kheda district (Gujarat) in 1874. He took his primary education at the Sojitra Anglo-Vernacular School. He was a wild youth in his school days just like Sardar Vallabhbhai Patel and played many a prank on the teachers. One or two instances of these may suffice here.

There was a teacher in his school who used to keep some eatables like almonds, etc., in his pocket and used to chew them while in the class. Narsinhbhai, having come to know of it, asked the teacher to give him some and, on his refusal, threatened him that he would tell the Head-master if he did not. The poor teacher had to part with some.

Narsinhbhai was lazy and would not do his lessons from day-to-day. The Geography teacher used to take him to task. One day when the teacher asked him some questions, he kept mum and would not utter a word. The teacher got irritated and took him to the Headmaster. Narsinhbhai also accompanied him. The teacher complained that the boy, in spite of repeated warnings was not doing his lessons and was a veritable ignoramus.

But, when the Headmaster turned to Narsinhbhai for an explanation, he with all seriousness said, "Sir, I do my lessons very regularly, but the teacher is after me and unnecessarily troubles me with ever new complaints." The teacher was amazed at Narsinhbhai's cheek and shouted, " Sir, the boy is a damned liar"; whereupon the Headmaster began to ask Narsinhbhai questions, and to the surprise of all present, the latter began to give answers one after another without faltering and thus, got the teacher snubbed. He had spent the whole of the previous night in committing to memory the questions on Geography.

Narsinhbhai also indulged in humorous pranks. Once he saw a Brahmin traveller easing himself on the bank of the village pond, having tied his horse to the stump of a tree. Narsinhbhai saw this from his classroom in the school. He quietly jumped out of the back window and reached the horse and before the Brahmin could do anything, he jumped upon it and rode away. After having given a good gallop to the horse, he returned and fastening the horse to its place, went back to his class, unnoticed by the teacher.

After finishing his primary and middle school education at Sojitra, Narsinhbhai went to Baroda for further studies and joined the Baroda High School. He passed the Matriculation examination in 1895. Owing to his domestic circumstances, he could not prosecute his studies further and joined the Baroda State Service

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as a teacher in an English school on a salary of Rs. 20 a month.

After he had been transferred from place to place several times, he was, eventually posted as a Librarian at the Baroda College. Here, he taught himself Bengali. His knowledge of Bengali brought him into contact with the Diwan, R. C. Dutt, who, much impressed by the bearing and manners of Narsinhbhai, appointed him as a Shrestedar Head Clerk) or Secretary of the Local Board in the Kadi district, under Khaserao Jadhav, the Collector of the district.

He also acted for sometime as an Assistant Sub-Inspector of Rural Schools in the same district. During this time, he translated some Bengali books into Gujarati, the most important being the life of Garibaldi.

One Punjabhai Someshwar Bhatt, a pleader of Kheda, contacted Narsinhbhai to learn Bengali and after sometime, he gave a book entitled 'Mukti Kon Pathe' to Narsinhbhai. The book was highly seditious and was, therefore, proscribed. At this time, Narsinhbhai was residing in Mehsana. He translated the book into Gujarati and got it printed at the Shishak Press there. The press was formerly owned by Narsinhbhai's brother and was sold to Gangadhar Sakharam Joshi.

Narsinhbhai edited and published a monthly named *Shishak* from the same place. It may be observed here that during every phase of our national struggle for independence, Baroda has invariably been a sort of safe resort and centre for secret and underground activities. Thus, the proscribed speeches of Aurobindo Ghose, which he had delivered in Maharashtra, were printed at the above mentioned press, at that time owned by Narsinhbhai's brother.

In order to send the police on a false track, the Gujarati translation of the book 'Mukti Kon Pathe' was given different titles like 'Kaydano Sangraha', 'Kasrat', 'Navana Babu', 'Kisse Gulab', 'Vanaspatini Davao', etc., and different imprint lines with different publishers given to them.

A copy of the book having reached the Collector of Kheda, he sent it to the Government of Bombay and this led to a rigorous police enquiry. The Baroda Police also began to investigate the whole affair.

Mr. Vincent, the Deputy Commissioner of Police, C.I.D., Bombay, arrested one Bhimsen alias K.G. Karmarkar and obtained from him some clue as to where the copies of seditious books were deposited at Navsari, and, without any intimation to the Baroda State authorities, proceeded to Navsari alongwith Bhimsen and was able to find out some bundles of the proscribed books that were thrown into a well.

The Bombay Police wanted to take the enquiry into their own hands, but thanks to Mr. C.N. Sedan, the Dewan of Baroda, who insisted that it was their responsibility and, therefore, their duty to enquire into the affairs, the matter was left to the Baroda State. The enquiry went on for some months with the assistance of two Police officers lent by the Bombay Government to the Baroda State; and as a result of this, an order under the signature of His Highness the Maharaja Sayajirao was passed on 18 December 1911, banishing Narsinhbhai for a period of five years from the date of the order and imposing a fine of Rs. 300/- or, in default, one year's additional banishment.

The Shishak press was confiscated and forfeited to the government. It seems that Mohanlal Kameshwar Pandya, Agriculture Superintendent, Navsari, was an accomplice of Narsinhbhai; and about the time Narsinhbhai was banished from the State, Pandya also was discharged from service, though no charge was proved against him.

Narsinhbhai was allowed three days for leaving the State. At that time, a summons was already served on him for attending a case against Punjabhai, a pleader of Kheda; but Narsinhbhai not having attended the court on the appointed day, a warrant was issued for his arrest and he was consequently arrested by the Bombay Police at Sabarmati, where he was left

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by the Baroda Police as a result of the Gaekwad's order of banishment.

Narsinhbhai was sentenced to two months' imprisonment for giving false evidence in the case against Punjabhai mentioned above, and sent to Dongri Jail.

In the meanwhile, the Bombay Government, believing that Narsinhbhai, though the real culprit, had managed to escape punishment, requested the Central Government for permission to arrest Narsinhbhai under the Act of 1818, and send him to the Andamans for life. So, when he came out of the jail after finishing his term and saw Barrister Marzban, he was informed about the Government's 'nasty plan' about him and advised to slip away. Accordingly, says Narsinhbhai, he slipped away to Vadtal to see his family, thence proceeded to Ratlam and went to Pondicherry from that place, disguising himself as a European and wearing a beard.

At Pondicherry, Narsinhbhai came close to starving because he had no money to purchase his food. He took a job there in a firm, a branch of a Bombay Company, connected with Tulsidas Tejpal. But, the Police brought pressure on the firm and Narsinhbhai left Pondicherry for East Africa.

Narsinhbhai left Pondicherry on maha Vadi 1969 (February 1913), by S. S. the Duplex, reaching Colombo two days later and thence boarded another steamer for East Africa. It was during his journey that he had an attack of cold and asthma. He landed at Djibouti in French Somalia and was to leave for Mombasa, the very next day, but was compelled to stay there for about four weeks, due to another attack of asthma.

After recovery, he left Djibouti by S.S. the Yarra (which was later torpedoed during the war) and arrived at Mombasa on Fagan Vadi 14, 1969 (March 1913). The Bombay Police, having come to know about this, wrote to the Government of East Africa to send back Narsinhbhai to Bombay under the Emigration Act. Narsinhbhai came to know about this request of the Bombay Police and immediately went away to Muanza in the German East African territory.

Here, he took a job in October 1913, with Valimohammed Rahimtullah on a monthly salary of Rs. 75/- (but he was actually given Rs. 100/- at the end of the month). In 1914, on account of the war, his services were dispensed with by Valimohammed. Trade was dull and so, it was difficult to get another job. So, he opened a class for teaching English at Muanza and conducted it till the end of July 1916, when Muanza was taken by the British (14 July 1916). During his stay at Muanza, he contracted black-water fever.

After the war was over, he took a job in the office of Barrister Home at Jinja, in Uganda, on a monthly salary of Rs. 200/- (later increased to Rs. 250/- a month) in 1916. In 1920, he left that place and went to Nairobi en route to India. There, he came into contact with C.F. Andrews, who was on a tour to make an inquiry about the conditions of Indians there.

Narsinhbhai went over the whole country with Andrews and, on his return to India, joined Santiniketan, as a teacher of German. But, as the climate of Bengal did not suit him, he left the place and came back to Gujarat and settled at Anand.

Here, he started a monthly, the *Patidar*, in 1923. The *Patidar*, though its name indicates a community, was not communal in the exclusive sense. Though he discussed through it, problems particularly relating to the Patidars, he wrote about many subjects that touched society in general.

He was a great champion of freedom for women and would not tolerate any man imposing restrictions on their liberty. He helped in founding and also directed and guided associations like the Patidar Yuvak Mandal and Patidar Bhagini Mandal with the zeal and energy of a man in the prime of his life. Though he called himself an atheist, he was full of morality, humanity and a kind of spirituality.

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He took part in the various Satyagraha campaigns launched by Gandhiji. He conducted the *Patidar* single-handed for nearly twenty-one years and served as a sentinel to that community. He was a staunch social reformer and did not spare even his best friend, brother or daughter-in-law, when they acted in a way which he considered to be detrimental to the good of the society and against the reforms he advocated. Thus, he publicly condemned through the Patidar the marriage of his brother, who was about fifty years old, to a girl in her teens.

He even sent his daughter and other ladies to persuade the parents of the girl to give up the idea of marrying her to an old man. He criticised the dinner given by his close friend and associate Motibhai Amin of Vaso, when the mother of the latter returned from her pilgrimage to Benares and other sacred places. He did not spare his own daughter-in-law, who waved lights in front of a Hindu religious missionary to welcome him to Africa, in the columns of the Patidar.

He taught his wife and daughters, who managed and edited the *Patidar* in his absence. Some of them joined the Satyagraha struggle and courted imprisonment also. He died at Sojitra at the age of seventy-one, on 26 October 1945.

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Patel, Pannalal Nanalal (1913 — 1988)

Pannalal Nanalal Patel, born in 1913, was an eminent Gujarati novelist, short story writer, dramatist and autobiographer.

Pannalal Nanalal Patel is a gifted novelist, short story writer, dramatist and autobiographer. He was born in a village on the border of Rajasthan and Gujarat, and is an example of a man who, in spite of scant formal schooling, rose to be one of the greatest of Gujarati writers. Early in life he worked as a pipe-fitter, an oilman in an electricity company and a common textile mill worker, but his innate creative ability took him to writing. A staunch devotee of Aurobindo and the Mother, held that 'creative power' is a gift of God.

Manavini bhavai (1947), his *magnum opus* that won him the Jnanpith Award, is apparently the story of love between Kalu and Raju, but it is the hard and tragic life of farmer in Indian villages that is in fact depicted here.

The struggle for existence in an inhospitable land, sharply aggravated by famine and hardships, is the basic fact of their life. The pangs of hunger and, worst of all, the utter humilitation of subsisting on charity, are touchingly brought out. Rarely has the village of Gujarat pulsing with life been so artistically etched as in this novel.

The next major novel is his *Malela jiv* (Souls united), published in 1941. The story narrates the love affair between Kanji and Jivi who belong to different castes. Their mental conflict resulting from caste-barriers is vividly described. The novel has a well-made plot, life-like characterization, apprehension of the tragic in life, and an original style.

Patel wrote more than fifty novels, but these two made him a celebrity. Among his other prominent novels are *Valamanan* (1940), *Bhiru sathi* (1943), *Bhagyanan bheru* (1957), *Ghummar valonun* (1947), *Na chhutke* (1955), *Pachchale barane* (1947), etc.

In his later years Patel turned to puranic themes, and cast those stories into the narrative form. Perhaps, artistically they are of uneven merit. His *Min matinan manavi* (1966), however, gives a fresh evidence of his earlier craftsmanship. Like almost all his novels, the

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story is set in Sabarkantha, his native district; it is a world of people struggling in a corrupt, custom-ridden society, weighed down by poverty, illiteracy, forces of casteism and local politics. Still there are men and women who err, and yet assert their innate dignity in moment of crisis.

Patel's characteristic use of local idiom and dialect lends his novels great charm. The vigour and freshness of his stories do not owe less to such a creative use of the language. Patel has published more than twenty collections of short stories, prominent among them being *Sukh-dukhna sathi* (1940), *Vatraka ne kanthe* (1952) and *Morlina munga sur* (1966). 'National saving', 'Vatrakone kanthe', 'Lakh chorasi', 'Kukadinun Indu' and 'Morlina munga sur' are some of his excellent short stories that linger long in the reader's mind. Besides fiction, he has written plays, autobiographical works, children's literature and some essays also.

Pannalal has won quite a few awards, prizes and medals. He received the famous Ranjitram Gold Medal of 1950 for his contribution to literature. He was elected President of the creative literature section at the 30th session of Gujarati Sahitya Parishad held at Baroda in 1979. He was invited to attend an international literary conference held at Uganda in 1962.

Pannalal, a major Gujarati novelist, is a recreator of people's life. His is the example of a writer who is dedicated to men and women and whose spiritual goal, to use his own words, is to 'search for the sun with the light of the lamp'.

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Patel, Pitamber Narsinhbhai (1918 — 1978)

Pitamber Narsinhbhai Patel, born in 1918, was a popular Gujarati novelist and short story-writer.

Pitamber Narsinhbhai Patel was a novelist and short-story writer. He did his B.A. in 1940 from L.D. Arts College, Ahmedabad, and his M.A. in 1942. He worked for the Ahmedabad centre of All India from 1956 onwards. He was Secretary of the Gujarati Sahitya Parishad for many years. For some years, he edited *Aram*, a periodical of short stories.

His novels offer an authentic portrayal of village as well as town life. His works include *Rasiyo jiv* (1942) *Parivartan* (1944), *Ugyun* (1950), *Khetarne khole* (1952), *Tejrekha* (1952), *Ashabhari* (1954), *Antarna ajwala* (1960), *Chirantan jyot* (1960), *Dhartina majo* (1966), etc. In a couple of his novels, he has effectively brought out the local colour and regional environment, and therefore, they are noteworthy among the regional novels of Gujarat.

Some of his best short stories are compled in a number of storybooks, such as *Vagadana phul* (1944), *Milap, Shraddha-deep* (1952), *Kalpana* (1954), *Nil gagan-ni rakh* (1954), *Saubhagya-no shangar* (1963), *Nil gagan-na pankhi* (1964), *Ruda Sarvariyani pal* (1964), *Jhulta minara* (1966). Emphasis on regional atmosphere, predominance of social evil, and complications discernible in human relations are the salient features of his short stories.

His book, *Bharatna nava yatradhamo*, is quite informative, and has richness of details gleaned from personal experience. The book is written in a lucid style and shows the writer's ability to produce thumb-nail impressions of persons and places. *Mansaini vato* and *Mangal vato* are his edited works. His other writings, such as essays, are collected in various columes, namely *Chhuta-chheda, Ghar-betha-ganga, Limbdani-ek-dal-mithi*, etc. His forte as a writer is depiction of the toils and troubles of village life.

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Patel, Ravji (1939 — 1968)

Ravji Patel, born in 1939, was an eminent Gujarati poet, novelist and short story writer.

Ravji Patel was a poet, novelist and short story writer. He had his schooling at Ahmedabad. The bent of his mind was academic, but he could not go beyond two years of college education due to poor health. At an early age he suffered from tuberculosis and later developed some kind of mental disorder too. Yet by nature he was sensitive, inquisitive and generous. He started writing during his school days.

In 1964, he edited a poetry journal, *Shabda*, in collaboration with poet Mukund Parikh. This experience enriched his creative life. Essentially a poet, he tried his hand at different literary genres, namely poetry, novel, short story and letters.

Angat (1971), a collection of all his available poems, was published posthumously by his friends. The two main emotions depicted in his poems are love of nature and love of man. He apprehends the beauty of nature emotionally, though at times he is conscious of a spiritual power manifesting itself in nature. Suffering in love, anguish and pessimism are some other recurring sentiments in his poetry which is otherwise marked by romantic intensity, lyrical fervour and rich imagery.

There is yet another aspect to his poetic experience—the experience of peasant life. The dark side of urban life is also depicted by him. He was, however, not a spokesman of westernized modern sensibility, though he does depict the perplexity and suffocation of modern life. He spoke sometimes in the language of a non-conformist, sometimes of a rebel, sometimes of absurd lamentation and often of denial. His poetry possessed a few qualities of traditional poetry also, viz., brevity, concealment and metrical pattern, besides the sensibility, style and experimentation of modern poetry.

His novella, *Ashrughar* (1966), is a love story, dealing with a patient drawn to death. Though the theme is not new, its treatment and freshness of approach makes it interesting.

Zanza (1968), on the other hand, is a full-length novel, a story of the inner storm of a young man. After having been tired of the civilized social life, the hero quits his home, is exposed to the world outside, and then returns home with valuable experience. The story is told in the first person narrative form while the narration itself makes use of notes from a diary and tape recorder and such other devices.

Patel wanted to write a long novel to be his *magnum opus*, but owing to his untimely death, the work remained incomplete. After his death, his unfinished novel and the few short stories he had written were put together and published in a single volume, entitled *Vriti ane varta* (1977).

There are eleven stories altogether, some of which have become quite popular, namely 'Ek ghadina panchoterma bhagno unmad', 'Chhabikakano bijo pag' and' 'Ghetan'. The themes of these stories are sexual instinct and death, and the author has shown great talent in a symbolic and artistic treatment of their challenging themes.

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Patel, Sardar Vallabhabhai (1875 — 1950)

Sardar Vallabhabhai Patel, born at Nadiad in 1875, was a great political leader and a powerful Gujarati prose writer.

Sardar Vallabhabhai Patel was born at Nadiad in an agriculturist family, and had his primary and secondary education at Karamsad, Petlad and Nadiad. Owing to the weak financial position of the family, he had to appear at an examination for recruitment as a District Pleader rather than go in for higher educational courses.

He started his professional career as a pleader, first at Godhara and then at Borsad. Later, he obtained the Barrister's degree from England, and started his practice as a lawer in Ahmedabad and took active part in civic and political affairs and eventually became one of the architects of modern India.

Sardar Patel may not be a creative writer but he has a few volumes of lecture, discourses and letters, and a small diary to his credit. He did not plan to write anything for posterity, and therefore all his writing was action-oriented. He applied his mind to a wide range of problems which the country faced at that time and articulated them in his letters. His diary is a precise account of a prisoner.

His prose is terse and his style vigorous. He never trade any ornamentation in his expression. Because of his maturity of thought, striking illustrations, apt similes and metaphors, and sharp wit and humour, his writings are quite forceful. These writings, though topical, are a significant contribution to our culture and literature and are a testimony to the fact that Sardar was not only a great political leader but also a powerful prose writer.

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Patel, Vallabhbhai Jhaverbhai (Sardar) (1875 — 1950)

Vallabhbhai Jhaverbhai Patel, born at Nadiad in 1875, was an outstanding leader in the freedom movement.

Vallabhbhai patel was an outstanding leader in the freedom movement. He began his studies in a small village school in Gujarat, and completed it formally with a law degree from London. He was uniformly a brilliant student, winning commendations and prizes for his diligence and performance. While in England, he developed great respect and admiration for the British people as well as for their cultural and intellectual heritage.

Vallabhbhai Jhaverbhai Patel, one of the six children of Jhaverbhai Patel and Ladbai, was born at Nadiad in Gujarat. There is no record of his date of birth. The generally accepted date, 31 October 1875, of which the source is his Matriculation certificate, was chosen by Vallabhbhai himself while filling in a form. The family was an agriculturist, one of the Lewa Patidar community and could in terms of economic status be described as lower middle-class.

It was poor and had no tradition of education. Vallabhbhai's childhood was spent away from books, in the ancestral fields at Karamsad. He was already in his late teens when he passed out from the Middle School at Karamsad and went to the High School at Nadiad from where he matriculated in 1897.

Even as a young boy, Vallabhbhai displayed qualities of organisation and leadership that marked him out for his future role. Once as a sixth-form boy, he organised a successful strike of his classmates that lasted for three days to teach a lesson to one of the teachers who was unduly fond of the rod. Vallabhbhai must have

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inherited these attributes from his father who, it is said, had fought in the Mutiny under the Rani of Jhansi and was subsequently taken prisoner by Malharrao Holkar.

Vallabhbhai was a mature young man of twenty-two when he matriculated. Owing to the impecunious circumstances of the family, higher education was not within his reach. The next best thing was to take a course in law and set up as a country lawyer. This he did and established a small practice at Godhra.

But an attack of plague, which he contracted while nursing a friend, made him leave the town and after spending sometime in Nadiad, he moved on to Borsad in 1902, a town in the Kheda district where at that time, the largest number of criminal cases in Gujarat were recorded. Vallabhbhai became quite popular here as a defence lawyer.

Vallabhbhai now wanted to go to England and qualify as a Barrister. From his practice at Borsad, he had earned enough for his expenses there but owing to certain circumstances, he was not able to make the trip at once. His brother Vithalbhai desired that he should complete education in England first and not Vallabhbhai readily acquiesced in this.

His wife, Zaverbai, died early in 1909 after an operation for some abdominal malady. When news of the bereavement reached Vallabhbhai, he was cross-examining a witness in a murder case at Anand. With an impregnable composure for which he became known later, he did not show his grief but went on with the cross-examination in hand.

He finally sailed for England in 1910 and joined the Middle Temple. Here, he worked so hard and conscienticusly that he topped in Roman Law, securing a prize, and was called to the Bar at the end of two years instead of the usual period of three years.

On his return to India in 1913, he set up practice in Ahmedabad and made a great success of it. He had ready wit, a fund of common sense and a deep sympathy for those who were the objects of the British officials' wrath and were caught in the cluches of the law, which was not then uncommon in the Kheda district. He came to enjoy a position in public life that surpassed his eminence as a Barrister. He accepted Mahatma Gandhi's leadership, having been tremendously impressed by the fearless lead that Mahatma Gandhi gave to right public wrongs. In 1917, he was elected for the first time as a Municipal Councillor in Ahmedabad. From 1924 to 1928, he was Chairman of the Municipal Committee.

The years of his association with the Municipal administration were marked by much meaningful work for the improvement of civic life. Work was done to improve water supply, sanitation and town planning and the Municipality came to be transformed from being a mere adjunct to the British rule into a popular body with a will of its own. There were also calamities like plague in 1917 and famine in 1918, and on both occasions, Vallabhbhai did important work to relieve distress.

In 1917, he was elected Secretary of the Gujarat Sabha, a political body which was of great assistance to Gandhiji in his campaigns. The association with Mahatma Gandhi became closer during the Kheda Satyagraha in 1918, which was launched to secure exemption from payment of the land revenue assessment since the crops had failed.

It took three months of intense campaigning that was marked by arrests, seizures of goods and chattels and livestock and much official brutality before relief was secured from an unwilling Government. Gandhiji said that if it were not for Vallabhbhai's assistance "this campaign would not have been carried through so successfully".

The five years from 1917 to 1922 were years of popular agitation in India. The end of the war was followed by the Rowlatt Act and still further curtailment of individual freedoms. And then followed the Khilafat movement with

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massacres and terror in the Punjab. Gandhiji and the Congress decided on non-cooperation. Vallabhbhai left his practice for good and gave himself up wholly to political and constructive work, touring in villages, addressing meetings, organising picketing of foreign cloth shops and liquor shops.

Then came the Bardoli Satyagraha. The occasion for the Satyagraha was the Government's decision to increase the assessment of land revenue from Bardoli taluka by 22 percent and in some villages by as much as 50 to 60 percent. Having failed to secure redress by other means, the agriculturists of the taluka decided, at a Conference on 12 February 1928, to withhold payment of land revenue under the leadership of Vallabhbhai Patel. The struggle was grim and bitter.

The people complained and protested, but to no avail. They appealed to Patel to help them out. With Gandhi's blessings, Patel took up the challenge, inspired the people by his fiery speeches, reminding them again and again that they should be prepared for many personal sacrifices in their struggle for justice. The government launched a number of repressive measures, imposing incredibly large penalties on those who refused to pay the demanded taxes.

It imprisoned the powerless peasants and some of their minor leaders, confiscated their cattle and lands, sold them to eager buyers, threatened the people with a military rule, but all to no avail. All the brute strength of colonial might could not subdue the determination of the people.

There were seizures of property and livestock to such an extent that for days on end, people kept themselves and their buffaloes locked in. Arrests followed and then brutalities of the police and the hired Pathans. The struggle drew the attention of the whole country to it. Patels and Talatis resigned their jobs. Government revenues remained unrealised. The Government had ultimately to bow before popular resolve and an inquiry was instituted to find out to what extent the increase was justified and the realisation of the increased revenue was postponed. It was a triumph, not only of the 80,000 peasants of Bardoli, but more particularly of Vallabhbhai personally who was given the title of 'Sardar' by the nation.

More significant than the victory of the peasants was the lesson it taught: that through non-violence and a willingness to sacrifice the oppressed people can render impotent all the police power of an unjust regime. The news of Bardoli spread all over India. Bardoli became not only the textbook example of non-violent resistance against the British, but, in the words of Nehru, "a sign and symbol of hope and strength of the Indian peasant."

About this time, the political situation in the country was approaching a crisis. The Congress had accepted its goal of Purna Swaraj for the country, while the British government through their policy of pitting one interest against another and through constitutional tricks were trying to stifle the voice of freedom and doing everything they could to perpetuate their rule. The boycott of the Simon Commission was followed by the launching of the famous Salt Satyagraha by Gandhiji.

Vallabhbhai Patel, though he had not committed any breach of the Salt law, was the first of the national leaders to be arrested. He was in fact arrested on 7 march 1930, some days before Gandhiji set out on the march to Dandi. He was released in June. By then Gandhiji, Jawaharlal Nehru and other leaders were in jail and the tempo of the struggle in the country was rising. In a few months, Vallabhbhai was back in prison.

In March 1931, Vallabhbhai presided over the 46th session of the Indian National Congress which was called upon to ratify the Gandhi-Irwin Pact, which had just then been concluded. The task was not an easy one, for Bhagat Singh and a few others had been executed on the very day the Congress Session opened and delegates, particularly the younger sections, were in an

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angry mood, while Jawaharlal Nehru and Subhas Bose were not happy with the terms of the Pact. But, the Congress finally put its seal on the Pact with one voice. Civil Disobedience was suspended, political prisoners were released and the Congress agreed to participate in the Round Table Conference.

The Round Table Conference failed. Gandhiji as also the other top leaders were arrested and a policy of repression followed. Vallabhbhai Patel was lodged with Gandhiji in Yeravada Jail and they were together there for sixteen months—from January 1932 to May 1933. Vallabhbhai then spent another year in the Nasik Jail.

When the Government of India Act 1935 came, the Congress, though generally critical of the Act, decided to try out those of its constitutional provisions that seemed to grant to India a measure of self-government and to take part in the elections for Provincial Legislatures that were envisaged under it. In seven of the eleven Provinces, Congress majorities were returned and Congress Ministries were formed. Vallabhbhai Patel, as Chairman, controlled the activities of these Ministries.

Not for very long, however, for, on 3 September 1939 when Britain declared war on Germany, the Viceroy without consulting either the Central or the Provincial Legislatures, proclaimed India as having entered the war as an ally of Britain. The Congress could not accept this position and the Congress Ministries resigned. Gandhiji launched Individual Civil Disobedience opposing India's participation in the war, and the Congress leaders began to court arrest. Vallabhbhai Patel was arrested on 17 November 1940.

He was released on 20 August 1941 on grounds of ill health. Then, the all Indian Congress Committee passed the famous Quit India resolution in Bombay on 8 August 1942, and Vallabhbhai, alongwith the other members of the Working Committee, was arrested on 9 August 1942 and detained in the Ahmednagar Fort while Gandhiji, Kasturba and Mahadev Desai were detained in the Aga Khan's Place. The Sardar was in jail for about three years this time.

When, at the end of the war, the Congress leaders were freed and the British government decided to find a peaceful constitutional solution to the problem of India's Independence, Vallabhbhai Patel was one of the chief negotiators of the Congress. When India attained Independence, he became the Deputy Prime Minister and was responsible for the Home, States and the Information and Broadcasting portfolios.

It was in this capacity that he was called upon to tackle the most intricate and baffling problem of the States' integration into the Union of India. And it is here that his tact, his power of persuasion and his statesmanship came into full play. He handled the question as only he could have handled it, managing, in less than a year's time, to reduce the Princely States from 562 to 26 administrative units and bringing democracy to nearly 80 million people of India, comprising almost 27 percent of the country's population. The integration of the States could certainly be termed as the crowning achievement of Vallabhbhai Patel's life. But for him, this may not have been achieved easily and quickly.

As Minister of Home Affairs, he presided over efforts to bring back order and peace to a country ravaged by communal strife unprecedented in its history. He accomplished this task with the ruthless efficiency of a great administrator. He sorted out the problems of partition, restored law and order and dealt with the rehabilitation of thousands of refugees with great courage and foresight. He reorganised our Services which had become depleted with the departure of the British and formed a new Indian Administrative Service, to provide a stable administrative base to our new democracy.

Though an apostle of non-violence, Sardar Patel was very strong of mind, and gained the reputation of being an authoritarian. Some even called him the Indian Hitler. He certainly wielded immense power in the Congress Party

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and was a task master and disciplinarian. When, in 1942, C. Rajagopalachari publicly expressed the view that the British could be put on the spot by the Congress agreeing to the creation of Pakistan, Sardar Patel was furious, and forced C.R's resignation from the Party.

Sardar Patel was only one of many Indian patriots of the period, who found the very idea of dissecting India in order to form a separate Islamic nation, abhorrent and murderous. They would do everything within reason and in their power to persuade the Muslim leaders to abandon such a project, but it was futile.

Patel was fiercely for an undivided India. He was for Hindu-Muslim unity. He was not a communalist himself. When the tide of Pakistan seemed to grow in strength and he saw millions of Muslims behind it, he often made statements condemning their behaviour. These were interpreted by some as anti-Muslim sentiments. Many Indian Muslims began to distrust Patel and even be afraid of him when India became independent.

In the new Republic of India, Sardar Patel was, among other things, Minister for Home Affairs. He acted with enormous energy and affection with great ease when it came to ensuring the security and integrity of the country. India's summary inclusion of the Nizam's state of Hyderabad into her own boundaries through 'a police action' came about largely because of Sardar Patel's capacity for quick and firm decision. He was very distrustful of communists. He did not think much of the United Nations in the context of the Kashmir issue. He was called a fascist by some, and was much feared in Pakistan.

While Gandhiji gave to the Congress a programme for a broad-based action, it was Vallabhbhai who built up the party machine to carry out that programme. No one before Vallabhbhai had given adequate thought to the need to have an effective organisation, but Vallabhbhai realised this need during his campaigns and devoted his organisational talents and energy to the building up of the strength of the party which could be geared to fight in an organised and effective manner. His grip over the party organisation was complete.

Vallabhbhai Patel was thus, one of the chief architects and guardians of India's freedom and his contribution towards consolidating the freedom of the country remains unrivalled. He died on 15 December 1950, leaving behind a son, Dahyabhai Patel, and a daughter, maniben Patel.

Above all, Sardar patel was an ardent lover of his country. At the age of 75 he said, "(my) heart is yearning to utilise the time that is still left to me in the service of my country. It is my earnest wish to see India stable, strong and prosperous..." Perhaps, the most acute expression of such feelings may be found in Maulana Abul Kalam Azad.

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Patel, Vithalbhai (1873 — 1933)

Vithalbhai Patel, born at Nadiad in 1873, was an emient freedom fighter and politician.

Some persons are born great, some achieve greatness and greatness is thrust on others. Vithalbhai Patel, who was born at Nadiad in 1873 and rose to Himalayan heights on the Indian National scene, belonged to the second category.

His early education began in a village school at Karamsad when he was only five. While at school, when he was only nine, he had to get married only to please his parents. After passing the School Final examination in 1891, he passed the District Pleaders' examination, four years later. He alongwith his younger brother, the late Sardar Vallabhbhai, then moved to Borsad and started legal practice.

During the seven years of legal practice at Borsad, Vithalbhai conducted several civil and criminal cases. One of the important cases in which he appeared was what was known as the Shukla Case. Mr. Shukla, the then Sub-Judge of Borsad, was alleged to be corrupt and several complaints were made against him. Vithalbhai moved the High Court to hold a public enquiry into the doings of this notorious officer, who was later found guilty and was forced to retire.

After the successful career at the Bar for nearly eight years, Vithalbhai decided to go to England to become a Barrister. During his three years' stay in that country, he came into contact with Dadabhai Naoroji and learned from him the complex Indian problems and the need for an all-round agitation—through the Press, the Platform and the Legislature—to awaken British conscience for the grant of freedom for his motherland. So, he decided to enter the Bombay Legislative Council through the constituency of District Local Board of Gujarat. He got himself elected to the Kaira District Local Board, defeating a powerful rival by a liberal margin.

The Morley-Minto reforms gave Vithalbhai an opportunity of entering the Legislative Council in 1912. In a House of 48 members including officials and ex-officio members, 21 were elected and 14 non-officials had been nominated. This was an opportunity for him to bring together all the non-official members, both elected and nominated, together on one platform.

With the active help of Dr. R. P. Paranjpye and Mr. B. S. Kamat, both nominated non-officials, he founded an Association of Non-official Members of the Bombay Legislative Council. Sir Dinshaw Petit joined him and became a Joint Honorary Secretary alongwith Vithalbhai. By thus bringing together all non-official forces, Vithalbhai succeeded to a great extent in influencing the decisions of the Government in several matters affecting public interests:

In March 1915, he moved a resolution in the Council for the fixation of the salary of the Official Assignee, who by way of commission earned an income of Rs. 10,000 a month. He urged that the officer should be paid a fixed salary. Lord Wellington, the Governor of Bombay who was in the Chair, fully appreciated the view-point of Vithalbhai and promised to consider the desirability of putting that dignitary on a pay-scale, commensurate with his duties and responsibilities.

Vithalbhai's great achievement was the passage of the Primary Education Bill, which was an enabling measure permitting Municipalities to introduce free and compulsory primary education in their respective areas. It was based more or less on Gokhale's Bill, which had been introduced in the Imperial Legislative Council.

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As a member of the Bandra Municipality, Vithalbhai was responsible for introducing compulsory primary education in that suburb. Lord Willingdon, in his capacity as President, paid Vithalbhai a glowing tribute for his painstaking efforts in piloting such a useful measure.

The members of the Bombay Legislative Council showed their appreciation of the valuable services rendered by Vithalbhai by electing him unanimously to the Imperial Legislative Council in the vacancy caused by the resignation of Ibrahim Rahimtoola.

In the Imperial Council, Vithalbhai introduced a Bill to make valid by law marriages between Hindus of different castes. This was on the lines of Basu's Bill which had lapsed. There was an uproar from the orthodox members of the Council led by Pandit Madan Mohan Malaviya, while Sapru, Sastri and Khaparde warmly supported this measure. The Home Member, William Vincent, on behalf of the Government said that they were prepared to accept the motion for leave to introduce the Bill and circulate it for electing public opinion. Owing to the dissolution of the Council, the Bill lapsed.

Early in 1919, two Bills, viz., the Criminal Law (Emergency Powers and the Indian Criminal Law (Amendment Bill, popularly known as "Black Bills", based on the recommendations of the Indian Sedition Committee presided over by Lord Rowlatt, were introduced by the Government in the Imperial Council Earlier, the Bombay Special Congress, of which Vithalbhai was the moving spirit and Chairman of the Reception Committee, had condemned the recommendations of this Committee (Rowlatt Committee) as they interfered with the "Fundamental Rights" of the Indian people and "came in the way of the healthy growth of public opinion".

In order to fight this new Legislation, Gandhiji threatened to start a Satyagraha if it was proceeded with. Vithalbhai decided to fight the same from inside the Legislative Chamber with all his might. First, he would move for the postponement of the very introduction of the Bills for six months. He told the house that revolutionary crime was the volitionary crime was the outcome of political and administrative stagnation. In his opinion, the remedy did not lie in repressive measures, which in turn brought revolutionary crime into existence.

When the Government persisted in proceeding with the Bills, he moved over 250 amendments to several clauses of the Bill, with the result that it took several days to get the legislation passed by the official majority. Even night sittings had to be resorted to in order to expedite the passing of this unwanted measure.

But unfortunately for the Government, the sustained agitation put up by Gandhiji and other progressive political organisations had its effect and the Act remained a dead letter.

In August 1917, the new Secretary of State for India, Mr. Edwin Montagu, made an important announcement in Parliament in which he declared that the goal of British policy in India was the progressive realisation of responsible government. To that end, he hoped to visit India and make the necessary recommendations to the British government. The report when published was strongly criticised by all Parties except the Moderates. The Special Congress (1918), at which Vithalbhai played a prominent role, expressed its opinion that the recommendations made in the Montagu-Chelmsford Report were unsatisfactory and disappointing.

Early in 1919, Montagu introduced in the House of Commons, his India Bill and after its second reading, a Select Committee with Lord Selbourne as Chairman was appointed to examine the provisions and to hear evidence. Several Indian political parties their sent members to England to do propaganda work in connection with this Bill. The Congress Party was represented by Vithalbhai and Madhav Rao and later they were joined by Tilak, Khaparde, Hasan Imam and Bepin Chandra Pal. Vithalbhai acted as Secretary.

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An effort was made to reconcile the difference between the Moderates and Nationalist opinion on the Bill but it failed. The British Committee of the Congress also did not cooperate with the Congress delegation and Vithalbhai had to plough a lonely furrow alongwith his colleagues.

In order to create a favourable opinion among the British public on India, Vithalbhai in a reasoned memorandum to the Committee urged the necessity for the repeal of all repressive laws including the Rowlatt Act and inclusion in the proposed Bill of a Declaration of Rights in order that the reforms may be acceptable to the people of India as a sincere attempt to place the country on the road to responsible government. He and Madhav Rao were closely examined by the Selbourne Committee and they were very much impressed by Vithalbhai's knowledge of constitutional questions. Whenever Vithalbhai was free, he addressed alongwith his colleagues, Tilak and Pal, several meetings both in London and in the suburbs.

The British Committee of the Congress, although it did not co-operate with the Congress delegation, recorded its appreciation of the valuable services rendered by the Delegation and especially by Vithalbhai Patel, "to whose industry, tact and good judgement much of the success is due".

In 1921, Vithalbhai resigned from Indian Assembly to join the Satyagraha movement started by Gandhiji and Vallabhbhai at Bardoli. Though he had not much faith in this no-tax movement, he plunged into it for the sake of his leader, Gandhiji. He believed that undermining and overthrowing British Imperialism was a material problem and no amount of non-violent non-cooperation would serve this purpose.

In 1922, he desired to enter the Bombay Municipal Corporation, but there was a hitch. He was not a voter because he had not been paying any taxes. He got a friend's car transferred to his name and became a rate-payer. He was elected from the Mandvi Ward. Soon after, he founded the Nationalist Party and was elected Chairman of the Party. Thereafter, he was elected Chairman of the Schools Committee and persuaded that Committee to introduce free and compulsory education in 'F' and 'G' Wards.

He also introduced the teaching of Hindi and gave special encouragement to the education of the scheduled castes. Swadeshi was introduced in all departments of the Corporation. At his instance, the Corporation passed a resolution banning the use of articles manufactured in any other part of the British Empire by any Department of the Corporation except when they were not available in any other part of the world.

A year later, he was elected President of the Corporation. He took great interest in the founding of the G. S. Medical College and the K. E. M. Hospital. One of the most important acts of his presidential regime was the civic address to Gandhiji, the resolution for which was carried against the strongest opposition led by Homi Mody.

His refusal to receive Lord Reading, the new Viceroy, and attend the functions in his honour greatly upset his Progressive Party colleagues. When he resigned his membership of the Corporation a year later, the then Municipal Commissioner, H. B. Clayton, said that no Councillor had ever the least occasion to doubt the impartiality of his decisions. This was a great tribute paid to any President by a prominent member of the Indian Civil Service.

Vithalbhai entered the Indian Legislative Assembly in January 1924 on the Swarajya Party ticket and was clected Deputy Leader of the Party. During the first year, two important Bills to further amend the Indian Penal Code and Code of Criminal Procedure were introduced by him. By the first one, he wanted that the punishment for sedition should not be transportation or rigorous imprisonment, but simple imprisonment; while by the other, he wanted to do away with some of the racial discrimination provided in the original Act. He, however, did not succeed in getting them passed by the Assembly.

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In August 1925, when the Assembly was called upon to have an elected President in pursuance of the provisions of the Government of India Act, 1919, Vithalbhai was elected President. The first thing he did was to do away with racial discrimination in the matter of toilet facilities. There were separate toilet rooms for Europeans and Indians in the Assembly Chamber and he ruled that these distinctions should go. Secondly, he wanted every member including those on the Treasury Benches to bow to the Chair whenever he entered or left the Chamber. This rule was very much resented by the European Members of the Assembly.

This Assembly was dissolved in the following year and Vithalbhai got himself re-elected to that august body. This time, he was unanimously re-elected as President. Later in the year, he paid a visit to England on a study tour of Parliamentary affairs. He paid a courtesy call on Lord Birkenhead, who was then the Secretary of State for India, but that dignitary was absent and did not care to reply although Vithalbhai left his card before leaving the India Council. Vithalbhai complained about this incident to the King on whom he called a few days after.

The introduction of the Reserve Bank Bill met with many reverses. The Government wanted to bar members of the Legislature from being appointed on the Board of the Reserve Bank, but this proposal was lost by a large majority. According to Vithalbhai, the methods adopted by the Government in dealing with this Bill vitiated the proprieties of the House and constituted an abuse of its forms and procedure. Further, it provided a Shareholders' Bank as against the decision of the Assembly in favour of a State Bank. The Government felt that Vithalbhai had made their position weak and withdrew the Bill.

A little later, the Government introduced a public Safety Bill, which was a measure to sabotage the growth of Indian Nationalism in the country and for the suppression of the legitimate activities for the political and economic advancement of the masses. It received the strongest opposition and even nominated Indian members opposed the measure. After a heated debate, the report of the Select Committee on the Bill was put to the vote but there was a tie, and Vithalbhai in following the strict parliamentary tradition, gave his casting vote for the *status quo*. This action naturally enraged the Treasury Benches.

Three months later, the Government introduced a second Public Safety Bill with the object of putting down certain types of political propaganda which the government considered objectionable. The speech with which the Home Member, Crerar, had initiated it, contained almost verbatim the charge-sheet against the Communists in the Conspiracy Case that was being heard before a Special Tribunal presided over by Mr. Justice Yorke at Meerut.

Vithalbhai pointed out to the Government that in view of the Conspiracy Case in which thirty-one persons had been brought to trial the Government's arguments in support of the proposed Bill would prejudice the trial. He, therefore, suggested that the Bill should be postponed till the trial was over. But the Government was adamant.

Vithalbhai desired members to express their views whether it was possible to have a real and reasonable debate on the motion before the House in view of the pending prosecutions at Meerut. Further, the President asked the members to express their opinion on the powers of the Chair to intervene at that stage. These two points were argued at great length while the Government benches disputed the interpretation of the rules and standing orders by the Chair. They did not accept the advice offered by him. Vithalbhai felt that no real or reasonable debate on the Bill was possible. The only course left to him was to give his ruling which was his inherent right to do.

In this surcharged atmosphere, two bombs were dropped from the visitors' gallery causing

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injury to some members. After the confusion subsided, Vithalbhai read out his ruling. He said that the Chair had inherent powers to rule out any motion on the ground that it involved an abuse of the forms and procedures of the House and, as such, he had no option, but to rule it out of order. The Treasury benches were stunned at this ruling.

The Government lost no time in advising the Viceroy to take immediate steps to restrict the powers and authority of the President. The Viceroy came to the Assembly Chamber and declared that he would avail himself of the authority conferred upon him under section 72 of the Government of India Act by issuing an Ordinance giving his Government the necessary powers to re-introduce the Public Safety Bill.

Vithalbhai greatly resented this move to publicly censure him in the very precincts of the House, over which he was presiding with grace and dignity. As the Assembly was to be shortly prorogued and he was proceeding to England on a political mission, the only course left for him was to protest against the Viceregal pronouncement. No further move was, however, made to re-introduce this obnoxious Bill.

Vithalbhai's personal relations with Lord Irwin, however, remained as cordial as before. Both of them met often and exchanged views on a variety of topics of general interest.

During the latter part of 1927, the British government appointed an all-white Commission under the Chairmanship of Sir John Simon. The whole country decided to boycott the Commission which arrived in India in 1928. The day of their arrival in Bombay was observed as a "Black Day" and demonstrations were held all over the country. Vithalbhai did not take any notice of the Commission although several attempts were made by the officials and others to persuade him to invite Simon to the Assembly Chamber. Vithalbhai would not oblige unless Simon paid a courtesy call on him at his house before an invitation could be extended. This Simon did later.

The Lahore Session of the Congress under the Presidency of Jawaharlal Nehru defined the political goal of India to be "Complete Independence" Vithalbhai desired to be with the people rather than with the Legislature, of which he was the distinguished Head. He therefore, tendered his resignation which was accepted by Lord Irwin with very great regret.

He then plunged himself into the National Movement and courted arrest, but was released earlier on account of a serious illness. He left for Europe where he died in 1933.

Thus ended the magnificent political career of a man of iron will. Vithalbhai had a mind sharp as a razor's edge and a keen intellect capable of solving difficult and intricate legal problems and disentangling the most complicated facts.

He had a subtle humour and readiness of wit, which made his repartees often delightful and produced phrases and fancies of characteristic daintiness. He touched nothing that he did not adorn. His geniality was infectious. Above all, Vithalbhai was a humanist and believed in the spirit of humanism transcending all barriers of caste, creed or colour.

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Pathak, Hasamukh Harilal (1939 —)

Hasamukh Harilal Pathak, born at Palitana in the district of Bhavanagar in 1939, is one of the pioneers of the modernist movement in Gujarati poetry.

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Hasamukh Harilal Pathak was born in Palitana, district Bhavanagar, in Gujarat. He did his B.Sc in 1954, and then took the degree and postgraduate courses in Library Science at Delhi University. Since 1955, he has worked as a librarian in various public institutions at Ahmedabad. He also served as Science Librarian at Haile Sellasie University in Ethiopia for two years. At present he is working at the Sardar Patel Institute of Economic and Social Research.

Pathak is one of the pioneers of the modernist movement in Gujarati poetry which used the imagist and symbolic modes into anti-similes in a degreding sense. He broke the rigidity of the traditional 'matramela' metres and took recourse to irregular repetitions of units of syllabic quantity.

Pathak's poetry, however was deeply concerned with the human predicament and effectively the language of the ordinary human beings around him. *Nameli sanja* (Evening darkness, 1958) is a collection of his poems written during 1952-57. It was included as one section in *Sayujya* (Bound together, 1972) with another group of poems called *Sira namyum* (The bowed head), written during 1962-68. These latter poems, though subtle in thoughts, are usually with direct in expression and employ traditional myths with fresh meanings, revealing a spiritual bent of mind.

Pathak has also written a few short stories and some critical essays, published in *Samskriti* (1967-68), analyse and interpret, minutely and with original insight, some front-rank poems of Gujarati literature with regard to their diction, structure stylistic features and poetic thoughts. Pathak has also translated the Czechoslovakian poet, Miroslav Holub, under the title *Vastunum mula ane bijam kavya* (The root of matter and other poems, 1976).

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Pathak, Hiraben Ramnarayan (1916 —)

Hiraben Ramnarayan Pathak, born in 1916, is an eminent Gujarati critic and poet.

Hiraben Ramnarayan Pathak was a critic and poet. She was married to Raamnarayan Pathak, the eminent Gujarati scholar and writer. For a number of years she worked as lecturer in Gujarati at S.N.D.T. University, Bombay. She was a member of the Executive Committee of Gujarati Sahitya Parishad.

Her doctoral thesis was on 'Apnum vivechan sahitya' (History of our literary critics from two angles. First, she unfolds the viewpoints embodied in the critical works of a particular critic, and then she analyses how that particular point of view has contributed to the entire development of Gujarati literary criticism. Her two other important books are *Kavyabhavan* (Critical appreciation of poetry, 1961) and *Vidrati* (1974).

Parloke patra (Letters written to the other world, 1970) is a collection of twelve letters written in verse, addressed to her deceased husband. The metre used here is 'Vanveli' suitable for conversational style. The poems are elegiac in spirit, in which she reminisces over the past events with nostalgia. *Gavaksha deep* (1979) is a collection of articles written in appreciation of Sanskrit poetry. The shlokas are selected from subjective point of view. Her criticism reveals her as a refined and sensitive critic.

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Pathak, Jayant Himmatlal (1920 —)

Jayant Himmatlal Pathak, born in 1920, is an eminent Gujarati poet, biographer, critic and translator.

Jayant Himmatlal Pathak is essentially a poet, but has done considerable work in the field of biographies, criticism, translation, editing and compiling. He had been in journalism from 1948 to 1953. After passing his M.A. examination, he taught Gujarati literature at Surat from 1953 to 1980. He was Chairman of the Chunilal Gandhi Vidya Bhavan at Surat between 1965 and 1972.

Jayant Pathak started his literary career in 1938 and is still active in the field. His original works are *Marmar* (1954) *Sanket* (1960), *Vismay* (1963), *Sarga* (1969), *Antaruksh* (1975) and *Anunay* (1978). All these are collections of poems. *Adhunik kavita-pravah* is his doctoral thesis (1963), while *Alok* (1969), *Kavyalok* (1973) and *Bhavayitri* (1974) are collections of critical articles. *Bhavyitri* (1974) is a book of reminiscences with rich regional touches. His translated works, in collaboration, include *Cheleko shreshtha navalikao* (1957) and *Dhire vale chhe don* (1961). In addition, he has edited works like *Upayan* (1961).

The striking quality of Jayant Pathak's verse is its neatness, besides its delicately depicted sentiments. He has assimilated various types of expressions that characterise new poetry and has adopted them in his own poetry with remarkable success. Clarity of expression, depiction of sentiments, structural perfection and mastery of technique, deserve special attention. He has also tried his hand at other verse forms like songs and ghazals.

However, it is in the sonnets that he is at his best. *Vagadano shvas* is a collection of his selected poems. In *Vananchal*, a delightful prose work, he gives his childhood reminiscences, besides descriptions of rural tribal life. His critical writings are marked by devotion to scholarly pursuits and elaborations guided by aesthetic discernment. His review of the current trends in Gujarati poetry, after a similar review by Sundarm, is quite useful for the students of Gujarati poetry.

Jayant Pathak has been awarded the Kumar Medak (1957), the Narmad Gold Medal and Ranjitram Gold Medal (1976) for his poetry, and the Soviet Land-Nehru Award for his translation of *And Quiet Flows the Don*. He received the Sahitya Akademi Awarded for his collection of poems entitled *Anumay* in 1980.

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Pathak, Pranjivan Vishwanath (1898 — 1975)

Pranjivan Vishwanath Pathak, born in 1898, was a great Gujarati playwright.

Pranjivan Vishwanath Pathak was a Gujarati playwright. He took his B.A. (Honours) in Moral Philosophy and Psychology from Furgusson College in 1919. He came under the influence of Indulal Yajnik and joined the freedom movement. With the help of like-minded friends he established the Gujarati Kelavni Mandal (Gujarat Education Society) in Ahmedabad, and later joined the Gujrat Vidyapith.

A little later he set up a printing press, now known as the Aditya press. About this time, he

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did his M.A. in Philosophy and lectured at Baroda. In a year and a half he gave up that job and started the study of textiles and specialised in weaving.

He worked in a number of textile mills and finally retired as the manager of the Lal Mills. His first play *Ananata* was published in 1922. He made a deep study of Ibsen, and translated *A Doll's House into Gujarati as Dhinglighar* (1925), which became very famous.

He translated into Gujarati a few other major works also, namely Mcdougal's Physiological Psychology, Plato's *Republic*, and Toynbee's *Studies in History* abridged by Somerwell. Through the translation of these difficult classics he rendered significant services to Gujarati. He also wrote a few articles in different journals under the pseudonyms 'Aranyak' and 'Ramanuj'.

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Pathak, Ramnarayan Nagardas (1905 —)

Ramnarayan Nagardas Pathak, born in 1905, is a leading Gujarati novelist and poet.

Ramnarayan Nagardas Pathak is a novelist, who studied formally up to the seventh class only. Later, he studied Sanskrit up to Laghu Kaumudi, and passed the Vineet examination in Hindi. He is a teacher and a writer by profession. He is interested essentially in the study of folk literature and Sanskrit poetry.

He came under the powerful impact of Gandhiji and the national movement. The nationalist ideology is, in fact, the mainstay of his novels. *Bharatna bhadviro* (1928) was his first publication. His translation of Premchands's novel *Kayakalpa* came out in 1946.

His other important works are: Novels : *Chhetan ratejo maabaup* (1929), *Pachas varsh pachhi* (1931), *Avatikal* (1937), *Jagatno taat* (1938), *Khandani dhar* (1941), *Manavatnana modi* (1941), *Salhi* (1947) *Sohag* (1947), *Maro parivar* (1951), *Yashodhara* (1975), *Suvarni mrig* (3rd ed., 1950); Short stories : *Vettno varo* (1929), *Hove bhari saa'b* (1971).

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Pathak, Ramnarayan Vishwanath (1887 — 1955)

Ramnarayan Vishwanath Pathak, born in 1887, was a renowned Gujarati scholar and creative writer.

Ramnarayan Vishwanath Pathak was a renowned 'Pingalasastri' and creative writer. His father, Vishwanath Sadaram, was a teacher and a Sanskrit scholar. His mother was religious-minded and loved folk songs. During his formative years he had the advantage of studying under ideal teachers like Chunibhari Bhatt, Gijubhai and Nanabhai Bhatt.

After a bright academic career, he practiced law at Sadra for some time which he gave up under the influence of Indulal Yajnik and joined the Gujarat Kelavni Mandal (Gujarat Education Society) as a volunteer and worked for the propagation of national education. In 1920 he joined the Gujarat Vidyapith which gave him recognition as man of letters.

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Gandhiji deep impact on the life and thinking of the nation led him to join the freedom struggle and he even went to jail. While at Gujarat Vidyapith, be did some significant work in the field of literature and education in collaboration with Rasiklal Chotalal Parekh.

He made an experiment in drama also and his *Kulangar ane biji kritio* (1959) was performed at the Vidyapith. With Rasiklal Parekh, he translated six chapters of Mammata's *Kavyap-rakasha*, and with Dharmanand Kosambi translated *Dhammapada*. Apart from that, he edited, with Narhari Parekh two parts of *Kavyaparichaya*, and with his wife Hiraben Pathak, *Samajik kathao*. He also edited the works of Anandashankar Dhruv in collaboration with Umashankar Joshi, and independently edited two volumes of *Kavyasamchhaya* and the second edition of Purvalap by Kant.

During his services at the Vidyapith from 1921 to 1928, Ramnarayan had started contributing to magazines like Sabarmati, Puratattva, Yugadharma, etc. With the launching of Prasthan which he edited for eleven years, he started writing poems, short stories, essays, etc, under pennames like 'Jatrahi', 'Bhularam', 'Shesh', 'Dwiraf' and 'Swairavihari'.

In his capacity as professor, *Ramnaryan* was associated with the Gujarat Vidya Sabha at Ahmedabad and the Bharatiya Vidya Bhavan at Bombay. During 1937-46 and 1950-52, he spent some time at Ahmedabad and made a deep study of Pingalashastra. He gave a series of lectures which were later published in book forms, such as *Narmad: arvacheen gadya padyano adyapraneta* (1945); *Arvacheen Gujarati kavya-sahitya* (1933); *Arvacheen kavya-sahityanan vaheno* (1938) and *Gujarati pingala navi drishtia* (1952).

He received the Haragovindadas Kantavala prize as well as the Najrmad Gold Medal (1949) for his book *Paracheen Gujarati chhanjdo—ek aitihasik samalochana* (1948). His literary criticism is essentially influenced by Indian poetics. Yet, in many places, his acquaintance with the western trends of literary criticism is evident.

Like Navalaram he maintained his interest in literary criticism along with his involvement in social activities. In his *Arvacheen kavysahityanan vaheno*, he examined extensively for the first time various aspects of the development of Gujarati poetry.

He reviewed medieval and modern Gujarati literature and discussed parallel literary works in languages other than Gujarati. In this connection, mention may be made of a work like *Sharadsamiksha* (1980). Ramnarayan's discussion of the short story also deserves to be mentioned.

In addition to the books already mentioned, his works on literary criticism are *Kavyani shakti* (1939), *Sahitya vimarsh* (1939), *Alochana* (1944), *Raas ane garaba* (1954, with Govardhan Panchal), *Sahityalok* (1954), *Nabhovihar* (1961), *Akalan* (1964) and *Kavyaparishilan* (1965, with Nagindas Parekh).

Ramnarayan is also one of the major short story writers in Gujarati. With the *Dwirefni vato* in three parts (1928, 1935, 1942) he has enriched this genre in terms of content, form and style. Some of his short stories like 'Jakshani' 'Mukundarai' 'Khemi' and 'Buddhivijay' are fine examples of his craft as short story writer.

He has also contributed to the development of various verse forms such as lyric, 'khandakavya', and parody. In his poetry one experiences dignity and joy in life His contribution to the poetry of love and humour is also noteworthy. In many of his poems he shows a good command of form, style and content.

Ramanarayan's light satirical essays have been anthologized in *Swairavihar*, Parts I and II (1931-1937) while his serious essays have been collected in *Manovihar* (1956). Even though his reformist viewpoint finds an occasional expression in it, *Swairavihar* essentially shows the 'free sojourn' of a philosopher who laughs. In *Manovihar* it is his composed and

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contemplative nature that gives his humour a meaning that relates to life.

Even though Ramnarayan was somewhat of an intruder in the field of drama, his serious play *Kulangar* which deals with the problem of untouchability, 'and Devika rakshasi? which deals with the psychological problems of married life are noteworthy.

He partly translated in verse Shakespeare's plays *Romeo and Jutiet* and *The Merchant of Venice*. He also translated Bhasa's *Urubhanga* and *Karnabhara* as well as *Bhagavadajjukiya*. All these translations show his command of dramatic versification.

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Pathak, Saroj (1929 —)

Saroj Pathak, born in 1929, is an outstanding Gujarati novelist and story-writer.

Saroj Pathak is an outstanding novelist and story-writer. She did her M.A. from the University of Gujarat, and studied classical dance at Bharatiya Kala Kendra, Delhi. In the beginning of her career, she worked with Air India (Delhi) and the USSR Embassy. For the last twenty years she has been teaching Gujarati at Barodli College. She is a columnist for *Nari sansar* and *shree*, and the daily *Gujarat-mitra* and *Gujarat Samachar*. Her pen-name is 'Vacha'.

Saroj is an experimental story-writer. Though she depends mainly on outer events, she is able to give an artistic form to her narration. The stories in *Virat tapakun* (Immense point, 1966) created a sensation among the readers. In her earlier collection, *Prem ghata zuk ai* (Bowed down by love branches), she shows her peculiar choice of theme and originality of expression.

Virant tapakun won her the Gujarat State Award and *Prem ghata zuk ai* the Maharashtra State Award. Already an established writer, *Prit bandhani* (Knotted by love), *Maro rag maro asabab* (My love, my everything), *Tathastu* (Be it so) and *Saroj Pathakni shreshth vartao* (The best stories of Saroj Pathak) brought her great renown as a story-writer in varied styles.

Disharmony in married life and inner conflict in characters are the central points of her short stories. Her analysis of man-woman relationship is quite penetrating, and she probes sexual and psychological problems with boldness.

Her trail-blazing themes and pointed delineation give her a prominent place among the short-story writers of the post-Independence period. 'Nahi ajavalu nahi andharun', 'Sarika panjrastha', 'Ejjshan', 'Virat tapakun', 'Sima bahar nahin', 'Jagat bahar' are some of her memorable stories.

Nightmare (1969-81), *Nighshesh* (Absolute, 1978) and *Priya punam* (Dear full-moon, 1980) are her novels. *Nightmare*, which won her the Gujarat State Award, is a notable psychological novel of our times.

The structure of this novel is essentially shaped by three major characters, reflecting different aspects and complexities of human life. With the help of symbols and lucid prose style, the novelist has ably depicted the inner life of the characters.

Samsarika (Worldly lady), which received the Gujarat State Awarded in 1967, and Arvachina (Modern lady, 1976) are her reflective essays dealing with the problems of

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modern women. In these essays, she has occasionally adopted the form of letter-writing also.

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Pathak, Sohan Lal (1883 — 1916)

Sohan Lal Pathak, born at Patti in the District of Amritsar in 1883, was an eminent revolutionary freedom fighter.

Sohan Lal Pathak was born at Patti in the District of Amritsar in a poor Brahmin family, having Pathak for its sub-caste name. His father Pandit Chanda Ram was a petty priest, who lived on the small earnings he made on occasions of betrothal, marriage, etc. Sohan Lal was married to Lakshmi Devi of Kalanaur in Gurdaspur district. Nanak Chand was his elder brother and Mohan Lal Pathak, one of his close relations.

The education that Sohan Lal received in these circumstances was only meagre. He passed his 8th class examination from the Vernacular School at Patti in 1901, and joined service, which he later left and passed his J.V. examination from a Normal School. Probably, he also did his S.V. about 1908, but failed to pass the Matriculation examination in which he appeared as a private candidate.

He started his career with a petty job in the Irrigation Department at Patti after he passed his 8th class examination. Later, he worked as a Primary School teacher at Chawinda Devi in Amritsar, then in the D.A.V. School at Ajnala in the same district, and then in the Dayanand Brahmacharya Ashram opened by Lala Lajpat Rai at Lahore.

He came into contact with Lala Hardyal at Lahore in 1908 and immediately fell under his influence. His zeal for revolutionary work was noticed, and the very next year, he was sent away to Siam. After he returned from that country, he left for the United States of America in 1912, where he met different leaders of the Ghadar Party.

As an active worker of that Party, and in order to spread 'Ghadar' ideas among the Indians settled abroad, he also visited, besides the above two countries, China, Hong Kong, Burma, the Philippines and Malaya. He collected a contribution of Rs. 1,20,000 from Sardar Bishan Singh of Bangkok for the purpose of purchasing arms, etc., and among the associates with whom he worked, were Harnam Singh, Bhai Lachhman Singh and Bhai Santokh Singh.

As a direct emissary from the Ghadar head-quarters in San Francisco, Sohan Lal came to Burma in 1915 and tried to influence some men of the Mountain Battery stationed at Maymyo. He was, however, captured by a Jamadar of that Battery, and they found on his person three automatic pistols, 270 cartridges, an article written by Hardyal and several other papers supposed to be of an incriminating nature.

He was tried at Mandalay, was charged, among other things, with sedition and attempting to seduce soldiers from their allegiance to the King, and was condemned to death. Asked to appeal for mercy, he is said to have replied that with tyranny and injustice all on their side, it is the British who should ask for forgiveness, and not he. He was hanged in the Mandalay jail in 1916.

Not much is known with regard to the personal views of Pathak on different matters except that he belonged to the revolutionary Ghadar party in which people of different faiths, Hindu, Muslim and Sikh, worked together. They did not believe in the caste system and

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regionalism, and they all fought for complete independence of India, using all sorts of arms and trying to seduce soldiers from loyalty to the British Crown.

Pathak is once said to have preferred service in a national school than in a Government one, and as a teacher he used to preach nationalism to the students. Wherever Pathak went, he preached the gospel of revolution. The mode of his personal life was simple.

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Pathak, Shridhar (1830 — 1928)

Shridhar Pathak, born at village Jodhari near Agra in 1830, was an eminent Hindi poet.

Shridhar Pathak was born at village Jodhari, near Agra, in Uttar Pradesh. His father, Liladhar Pathak, was a man of a puritanical temperament. His uncle Dharanidhar Shastri was a great scholar of Sanskrit, and the young Shridhar was deeply influenced by him. As Shridhar grew up, he wrote poetry in Brajbhasha, but also contributed to the growth of Khariboli. He wrote excellent poetry describing the beauty of nature and landscape. An example of this is his poem,'Kashmir sushama.'

Shridhar has mostly written lyrics, besides some miscellaneous poems, on a variety of subjects. Some of his best known poems are 'Bharatshri', 'Bharatprashansa', 'Hindvandana', 'Aryajati', 'Aryasundari', 'Sugrahini', 'Sati Sita' and 'Bhartotthan' (Redemption of India).

He gave Hindi poetry new metres and new symbols. He was the first to use the old Lavani stanza. Apart from Lavani, he used Chaupai, Rola, Chhappy, Kavitt and Savaiya. One finds him often defying narrow restrictions of language and expressing the upsurge of emotions in all its intensity.

Shridhar Pathak translated into Hindi the poems of Goldsmith under the titles *Ekant vasi yogi* (The Hermit), *Shrant pathik* (The Traveller) and *Ujad gram* (The Desetrted Village). He translated into Hindi Kalidas's *Meghaduta* also.

Shridhar Pathak may be recognized as a precursor of romanticism in Hindi poetry. His poetic sensibility often resembles that of the poets of the chhayavad school. Also his original poems and translations made a significant contribution to the growth of the new poetic diction in Hindi.

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Pathan, Y.M.(1930 —)

Y.M. Pathan, born in 1930, has made valuable contribution to research on Marathi saint poetry and devotional literature.

Y.M. Pathan has made valuable contribution to research on saint poetry and devotional literature. His father was a scholar of English and Persian literatures and made a comparative study of different religious. This had a bearing on Pathan who was a keen student of Marathi and Hindi since his school days. He did his M.A. in Marathi literature, and took his Ph.D. degree

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from Pune in 1958 on 'Matathi bakharitil Pharasicheswarup' (Use of Persian language in Marathi bakhar), tracing the role and contribution of the Persian language in the context of the Marathi bakhars.

The thesis was adjudged as the best dissertation in Marathi and won Pathan the Paranjape Award. When publised he in book form, it also received the State Government Award (1972-73). Equally interested in modern Marathi literature, Pathan wrote a number of short stories which were published in different periodicals and journals.

Pathan taught at Dayanand College, Sholapur, till 1959. He joined Marathvada University at Aurangabad as Reader in Marathi in 1960 and was fascinated by the rich tradition of 'santa' literature of the region. He combed different villages in search of rare manuscripts of different religious sects, e.g. Varkari, Mahanubhava, Nagesh, Ramadasi Virashaiva, Jain, Sufi, etc. He dedicated himself to editing and compiling them.

In the course of his explorations he also discovered some writings of the Mahanubhav sect in Hindi and wrote another thesis on 'Maharashtra ke Mahanubhav sahityakaron ka Hindi sahitya ko yogadan' (Contribution of Mahanubhav literateurs of Maharashtra to Hindi literature). He also made an exhaustive research in edicts found in the different parts of the region, which throw light on the history of Maharashtra.

His book on the subject is entitled *Marathvadyatil Marathi shilalekh* (Marathi edicts in Marathavada) which he plans to translate and publish in both English and Hindi. He has edited a number of historical documents also which he found in the course of his research. He has also been actively associated with the Maharashtra State Council for folk-literature and has published an anthology named *Marathvadyatil lokakatha* (The folk tales of Marathavada).

He presided over the sixty-third Marathi Sahitya Sammelan held at Pune in 1990. His other books include *Nagesh sampradaya* (1963), *Mahanubhav sahitya samshodhan* (1973), *Mahatma Phule ani Satyashodhak samaj* and *Lokahitavadi: Pioneer of rationalism in Maharashtra*. His *Sant sahitya chintan* won the Maharashtra Sahitya Parishad Award in 1984.

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Pathik, Vijay Singh (1882 — 1954)

Vijay Singh Pathik, born at Guthawali in Bulandshahar district in 1882, was a great freedom fighter and a prolific writer.

Vijay Singh Pathik was born in 1882 in Guthawali, district Bulandshahar, and died on 28 May 1954. His father's name was Hamir Singh and mother's name Kamal Kunwari. His grandfather sacrificed his life in the struggle of 1857 in the Bulandshahar district. This incident influenced him deeply. He was a Gujar Jat. He was married to Janakidevi on 24 February 1930.

He belonged to a poor family. He and his elder brother could not get proper education. Though he had little formal education, he was well-versed in several languages and had a good mastery over philosophy. He was a good writer, poet, editor and speaker.

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He went to the backward areas in Mewar in 1919-20. He started Satyagraha against the cruel oppression of the inhabitants of these places. His success in this campaign brought him an all-India fame. He also initiated a number of schemes to enable the Bhils to lead a better social and economic life, free from the curses of old customs and practices.

In the late twenties, he started his own independent Hindi weekly, the *Rajasthan Sandesh*, from Ajmer. But, due to his political activities and also for the lack of adequate funds, this paper had to be closed down. Again in the mid-thirties, he started another Hindi weekly, the *Nav Sandesh*, from Ajmer. It was immensely popular among the people, but had a chequered existence.

He was released from jail on 18 May 1927, where he was detained for having led the Kisan agitation in Bijoliyan against the ruler of Mewar. Pathik was again invited by the Kishan Panchayat, Mahila Mandal and Yuvak Mandal to come and give them a lead. It was solely due to his efforts that the women in Mewar had begun to get respect from their menfolk.

Pathik tried to create proper conditions for the social, moral and economic uplift of the people of Mewar. He said that men and women are equal. Women should be offered equal opportunities to render service to the nation. He told women that their first duty was to educate their illiterate sisters.

He was a great freedom fighter. He courted arrest many a time. He expressed his views on different subjects through the *Turin Rajasthan*, a Hindi weekly.

Pathik was popularly known as a Rashtriya Pathik. He was a prolific writer of great distinction. Some of his books are: 'Ajay Meru' (a novel), 'Pathik Pramod' (a collection of stories), 'Pathikji Ke Jail Ke Patra', 'Pathik Ki Kavitaon Ka Sangrah', etc.

The people of Mewar have raised a suitable memorial to perpetuate the memory of this tribal leader as a mark of their respect and love for him.

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Pati, Ratnakara (1881 — 1929)

Ratnakara Pati, born in 1881, was an eminent Oriya thinker and essayist.

Ratnakara Pati studied Philosophy at Calcutta University, taught at several college in Bihar and Orissa and retired as Professor of Philosophy from Ravenshaw College, Cuttack.

His essays, published under the title *Prabandha prakasha* (1927) deal mainly with philosophical and sociological topics in lucid prose. His other works include *Bibarttanabada* (Theory of evolution) and *Swapnatattwa* (Truth about dreams) published by the Sahitya Academy of Orissa.

He also wrote a history of Western Philosophy from Bacon to Kant, entitled *Modern European Philosophy*, and a book in Oriya on Psychology which is still unpublished.

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Patil, Bhaurao Paigounda (1887 — 1959)

Bhaurao Paigounda Patil, born at Kumbhaj in South Satara in 1887, was an eminent social activist and educationist.

Bhaurao Paigounda Patil was born in 1887 at Kumbhaj in South Satara in a poor, but respectable family of Chaturth Jains. His father, Paigounda Deogunda Patil, served and retired as a clerk in Government service. Due to frequent transfers of his father, the young Bhaurao's education suffered. Without much opportunity for studies, the young boy could not do his matriculation.

A Jain jeweller and a well-known philanthropist of Bombay, Manikchand Hirachand Jhaveri, impressed by the boy's other qualities, urged him to come to Bombay, got him admitted to the Davar's College of Commerce and granted him a scholarship; but here, too, after doing a short course in type-writing and book-keeping, Bhaurao left the institution.

After an indifferent educational career, Bhaurao worked in some commercial firms; but could not apply his mind to his jobs. What he had missed in his childhood was becoming an obsession with him as an adult-education. When the Cooper Engineering Works failed to keep its promise of starting a high school for the workers' children, Bhaurao left the firm in disgust and launched on independent educational work in 1924.

During this period, Bhaurao read about and came into contact with several men well-known in society. As he himself said, the two men who influenced him most were Mahatma Jyotiba Phule and Mahatma Gandhi. Inspired by their examples as also by the campaign launched by the great Negro leader Booker T. Washington to educate the youth of his race and break down colour barriers, Bhaurao decided to give his life to the service of the society. Coming to Indian conditions, Bhaurao saw that the two most underprivileged sections were the non-Brahmins and women. And Bhaurao dedicated his entire life to their upliftment.

He realised that the most effective instrument for the success of his efforts was education. Bhaurao strongly advocated 'compulsory, free and elementary education' for all, and with the idea of imparting an education based on practical, technical knowledge and dignity of labour, founded the Rayat Shikshan Sanstha.

Strangely enough, Bhaurao advocated the use of English, for he believed that this language would serve as a link between India and the world. For the education of the adult rural people, Bhaurao exploited the traditional entertainment medium of the popular *tamasha* or the *jalsa*.

A participator in the Satya Shodhak campaigns, Bhaurao, like Dr. Ambedkar, believed that there should be no caste or class divisions in the "family of man". Himself very simple in his life and somewhat of an orthodox in religious matters, Bhaurao, nevertheless, believed that real religion consisted not in dogmatic practices, but in the selfless service of man. And to the end, he remained true to his ideal.

It was most fitting, therefore, that for his incessant struggle against social evils and illitteracy, he earned the title of 'Karmaveer' from the people, he so loved and served.

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Patil, Chandrashekhara (1939 —)

Chandrashekhara Patil, born at Hattimattur in the Dharwad district in 1939, is a noted poet, playwright and editor.

Chandrashekhara Patil was born at Hattimattur in the Dharwad district of Karnataka. He holds the M.A. degrees of Karnataka and Leeds Universities, and teaches English at Karnataka University, Dharwad.

Patil's first collection of poems *Banuli* appeared in 1960 and he has since published six more collections, *Madhyabindu* (1964), *Hattombattu kavanagalu* (1967), *Gandhi smarane* (1976), *O enna deshbandhavare* (1977), *Ayda kavanagalu* (1978) and *Andha sathyada hudingi* (1990).

Patil has passed, Navodaya and Navya, and is at the moment at the vangurd of the 'bandaya' movement, which represents a revolt against modernist literature and emphasises the value of social protest and commitment for the writer. The journal he edits. *Sankramana*, is the chief organ of the Bandaya movement. Patil turned to drama in 1968 and his first play *Kodegalu* (1968) was an early experiment in the Absurd theater.

This has been followed by eight more plays, *Appa* (1969), *Guritinaru* (1970), *Kunta kunta kuruvatti* (1970), *Tingara buddanna* (1971), *Kattala ratri* (1973), *Jagadambeva* (1974), *Gokarnada Goudasani* (1974) and *Buradibabana lakspaharanapavada* (1976), which constitute an original and significant contribution to Kannada theatre.

Patil has also edited three collections of poems. *Gandhi Gandhi*, *Sankramana kavya* and June 75 March 77, and also written an account of his experience in jail during the Emergency under the title 26 dina, 25 ratri (1979).

As a writer, Patil is distinguished by his love of experimentation, social and ideological commitment, a highly idiosyncratic and not seldom stinging wit and a mastery over a wide range of speech rhythms.

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Patil, Nana (1900 —)

Nana Patil, born at Yede Maghindra in Satara district in 1900, is popular politician, parliamentarian and social activist.

Nana was born in Yede Maghindra, a small village in Satara district, Maharashtra, in a poor Maratha peasant's family. His parents were 'Warkaris' (devotees of Vithoba of Pandharpur), and the boy grew up in a deeply religious aunosphere: Nana passed the Vernacular School Final examination at the age of sixteen, and immediately got the post of a 'Talathi'.

He was soon attracted by the Satyashodhak Samaj (Truth Seeking Society) Movement started by Mahatma Jotiba Phule in Maharashtra with the object of securing human rights and social justice for the low-caste people and the untouchables. Nana wholeheartedly devoted himself to this movement.

He conducted extensive lecture-tours throughout the rural areas of the region explaining to the people the futility of pompous marriages and the cursed dowry system and

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their evil effects. He thus, brought about a revolutionary change in the social habits of the toiling masses. No wonder that he should become the idol of the masses. However, in the process, he neglected and lost his job.

Not content with the success of his social activities, Nana threw himself into the Satyagraha Campaign of 1930 with the same enthusiasm and brought alongwith him the whole might of the peasants and workers of Maharashtra behind the Congress. He made a great name for himself during the Quit India Movement of 1942.

He went underground to carry on the fight against the British and devised a deterrent punishment for those who, for selfish motives, were tempted to turn British informers and thus became traitors to the National cause. Such traitors were mercilessly beaten on the heels of their feet with a leather strap until they became virtually lame.

It is for this reason that Nana's movement came to be known as 'Patri Sarkar' in Maharashtra. He and his associates were daring enough to raid the Dhulia Bank and loot the cash to the tune of five lakhs of rupees, every single pie of which, was utilised for the movement. Infuriated at Nana's activities, the British government fixed a prize of Rs. 10,000/- on his head. But, he evaded arrest to the last, although he had to undergo untold sufferings.

After 1947, Nana joined the Congress Peasants and Workers Party and was its main source of strength. Later on, due to some differences of opinion, he left the Party and joined the ranks of the Communists.

His name will be perpetuated in the memory of Maharashtra as the founder of the 'Gram Rajya' 9 village government, entirely conducted by the 'Panchas' elected by the people of the village. The extent of his hold on the masses can be gauged from the fact that the illicit liquor trade which had prospered unchallenged for fifteen years was permanently stopped by him in the course of only four months in places like Koregaon, Patna and Satara.

He is a powerful and impressive speaker. He speaks in a simple language, citing instances and witty anecdotes from the everyday life of the rural folk. Another peculiarity with him is that before he starts his speech, he assumes the pose of a wrestler throwing a challenge. People traverse long distances just for the pleasure of hearing him, and literally shower money on him.

A major portion of the vast amount of money, collected during his hectic lecture-tours immediately after the warrants of arrest against him and his associates were withdrawn, was devoted to the maintenance of local schools and boarding houses. Nana was elected to the Lok Sabha twice in 1957 and 1967. He has visited the U.S.S.R. He leads the simple life of a villager.

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Patil, Puttappa (1922 —)

Puttappa Patil, born at Haveri in Dharwar district in 1922, is an eminent journalist and parliamentarian.

Puttappa Patil was born in a middle-class agriculturist Lingayat family at Haveri, Dharwar

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district, on 13 January 1922. He had his early education at Haveri, and went to Dharwar for his college studies. He took his B.A. degree from the Karnatak College, Dharwar, and LL.B. from the Raja Lakshmana Gowda Law College, Belgaum. He proceeded to America for advanced studies in journalism and took the Master of Science degree in journalism from the University of California. He married Indumati on 9 November 1945.

The movement for freeing the country from the clutches of the British rule that was raging in the country attracted the young Patil. At the age of twenty, Patil had plunged into the national movement setting aside his studies. He had responded to the call of the Quit India Movement given by the national leaders and as a student leader of the Karnatak College, he organised meetings and processions in Bijapur in 1942. In the same year, he was expelled from the college for leading the movement. Since then, he has been taking part in all the important movements in the Northern Karnatak. Like all young men of his time, Patil worked for overthrowing the British rule at any cost.

Puttappa evinced greater interest in social reforms. He attacked the existing inequities in the society where one section was considered superior to the other. He was equally unhappy at the way the Harijans were treated. Therefore, he has taken special interest in slum-clearance, the welfare of the Harijans, and helping poor and needy boys. Quite often, he has given vent to his feelings in his speeches and writings.

Puttappa is a keen journalist and is connected with many journalistic ventures of North Karnatak in Hubli. He is the Editor of the *Visvavani*, a Kannada daily, and the *Prapancha*, a Kannada weakly, both being published from Hubli.

He was first elected to the Rajya Sabha in 1962 and in April 1968, he was again elected for a second term. He is a member of the Senate and Syndicate of the Karnatak University.

He went to the U. S. A . for advanced studies in journalism and has toured the United Kingdom and the Continent.

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Patil, S.K. (1900 —)

Sadananda Kanhoji Patil, born at Malvan in the Ratnagiri district in 1900, is an eminent freedom fighter and politician.

Sadananda Kanhoji Patil alias Sadoba, generally known as S.K. Patil, was born on 14 August 1900 at Malvan in the Ratnagiri district, which was then under the Sawantwadi State rulers. His father's name was Kanhoji alias Kaka. From his mother's side, he is related to the well-known Topiwale Desai family of Bombay.

Patil belongs to the band of patriotic students who left their colleges at the call of Gandhiji's non-cooperation in 1920 and continued to work in all his subsequent political campaigns. Matriculating in 1918 from the Malvan High School, he had joined the St. Xavier's College, Bombay, but left it in 1920.

From 1924 to 1927, he studied at the London School of Economics and secured a diploma in journalism. Here he was influenced by Harold Laski and his writings. From 1927 to 1933 he worked on the editorial staff of the *Bombay Chronicle*, a nationalist daily. In 1920, he had started a national school at Malvan, which was suppressed by the Government in 1924. He is a staunch advocate of education of national lines.

From 1920 to 1947 in various Congress movements, he was imprisoned eight times, the total period, he passed in jail being ten years. He was on the Bombay Corporation for twenty years, and was elected Mayor successively for

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three years (1949-52). In this period he promoted the spread of primary education. He was the General Secretary of the Bombay Congress Committee for seventeen years and its President in 1946.

In that year he published his book 'The Indian Congress: A Case for Its Re-organisation'. In the Congress organisation, he followed the lead of Sardar Patel and made Bombay the most powerful stronghold of the Congress. He was elected to the Bombay Provincial Legislature from 1937 to 1946. In this period, he was the topmost Congress leader in Bombay.

He was a member of the Constituent Assembly and thereafter of the Provisional Parliament (1947-50). He was a member of the Lok Sabha from 1952 to 1967. In the Central Cabinet, he was the Minister for Irrigation and Power (1957), for Transport and Commerce (1958-59), for Food and Agriculture (1959-63) and for Railways (1964-67).

He has been a Member of the All India Congress Committee since 1933. He was its Treasurer in 1960-64. He was on the Congress Working Committee from 1945 till the split in the Congress. From local leadership in Bombay, he rose to all-India leadership from 1945 and continued to hold the position till the split in the Congress.

He is a forceful and effective speaker in Marathi and English. He could, therefore, orgasize election campaigns in Andhra and Kerala. Most of his writings are in English. His eloquence was outstanding, both in the Provincial and in the Central Assembly. He can also deliver speeches in Marathi and Hindi. He is the sponsor and President of the Brihat Bharateeya Samaj, which works for the protection of Indian abroad. He also presides over the International Forum, Indian Peace Corps and the Humanitarian League. He was President of the Lajpatrai Memorial Committee. This shows that he took interest in all public activities of a national and humanitarian type.

He visited the U.S.A. to study Municipal Administration in 1950. Thereafter, he visited that country five times, including the 1959 visit to bring about the famous Wheat Deal. In 1961, he visited Russia and Eastern Europe. This made him an expert in international politics and trade. His visits to the U.S.A. must have made him a supporter of big industries that promote scientific advance, large-scale employment and export earnings.

As a supporter of big business, he is accused by the Leftists of being a reactionary and even of corrupt dealings with them when he was in power. Patil, on the other hand, holds the view that industrial concerns in the private sector are more efficiently managed and would deteriorate if they are taken over by the Government.

He takes great interest in educational activities and is President of the Local Self-Government Institute, Balkanji-Bari, Bassein Educational Society, International Students' Forum, Nehru Vidya Nagar, Poona School and Home for the Blind and Women's Education Society. His father was a petty Police Officer in Malvan. From that poor family Patil, by dint of his perseverance, acquired higher education and attained all-India leadership. He has liberal views on religious and social matters. He has many non-Hindu friends.

He is an advocate of social reforms, including the removal of untouchability. He has given higher education to his daughters. He was married in 1921 and his wife, Indirabai, has proved a true helpmate in all his trials and tribulations. He leads a contented family life. He is a keen reader of books on educational, economic and social matters.

During his detention in jails, he was the supplier of books to other political prisoners. His sixty-fifth birthday was publicly celebrated in Bombay on 14 August 1965 and high tributes were paid to him for his public work. A souvenir, containing these tributes, was published. It shows an all-round appreciation of his national services.

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After the 1969 split in the Congress, he belongs to the Syndicate or Old Congress group, which is opposed to hasty leftist adventurism and alliance with the Communists and communalist Muslims. He has an impressive appearance, is simple in his dress and leads an active life, though he is over seventy-three. His future in politics is problematical.

A booklet entitled 'Colossus with Clay Feet' has been published from U.P., which criticises his rightist attitude. The book has not much affected his general popularity. Whether the leftist group in the New Congress, which at present holds power will ultimately continue its existence, with the rightists like S.K. Patil and Morarji Desai out of power and office, or whether the split will widen in the future, it is very difficult to predict.

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Patil, Shankar (1926 —)

Shankar Patil, born in Kolhapur district in 1926, is an eminent Marathi short story writer.

Shankar Patil is a short story writer, writing stories against the rural background. He was born in a small village in Kolhapur district (Maharashtra), and did his B.A. and B.T from Shivaji University, Kolhapur. For a few years, he taught in schools and in 1957 joined the All India Radio at Pune.

His first collection of short stories. Viliv, was published in 1958, followed by *Bhetigathi* (1960), *Abhal* (1961), *Dhind* (1963), *Bavri sheng* (1963) and *Khulyachi chawdi* (1964). In 1959, he got the Asia Foundation Fellowship for research on rural life on which his novel *Tarfula* (1964) is based. His other two collections of short stories are *Pahuni* (1967) and *Fakkad goshti* (1973).

In collaboration with scholars like G.V. Akolkar and G.P. Pradhan he edited *Sahitya sarita*, a series of textbooks for schools in Maharashtra (1968). He was appointed by the Maharashtra Rajya Pustak Nirmiti ani Abdhyaskram Sanshodhan Mandal as special officer for Marathi.

In 1972, he was appointed as Vidya Sachiv for selection of textbooks in six language other than Marathi. His two collections of humorous short stories namely *Khelkhandoba* (1974) and *Tajmahalmadhye sarpanch* (1977), are typical of his rugged humour untamed by urban sophistication. His first four collections of short stories won him the State Government awards. *Nivdak Shankar Patil* (1966) is an anthology of his selected short stories which was widely translated in India and abroad.

He wrote scripts for a few 'Vaganatvas' a form of folk theatre. Some of them are *Galli te Dilli*, *Katha akalechya kandyachi* and *Lawangi mirchi kolhapurchi*. He has written screen plays for some Marathi films of which 'Yuge yuge mi vat pahili', 'Gangawlan', 'Pinjara', 'Ek gav bara bhangadi' and 'Dongarchi maina ' have been very popular.

Shankar Patil is known for his sharp analysis of the psychology and behaviour of people in rural areas. His language is natural and unpretentious. *Shankar katha* is an anthology of his selected short stories recently published. Shankar Patil's depiction of life in the countryside is both candid and humorous.

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Patro, A.P. (Sir) (1875 — 1946)

A.P. Patro, born at Berhampur in Ganjam district in 1875, was an eminent freedom fighter and politician of Orissa.

A.P. Patro was born in 1875 in Berhampur, Ganjam district, when it was a part of the old Madras Presidency. Although, the name was Oriya in origin, the family had become Andhra. Narayana Patro a rich landowner, was his father. A.P. Patro was educated at a High School in Berhampur and later at the Christian College, Madras. He took the B.L. degree of the Madras University from the Law College, Madras. He practised law at Berhampur and became one of the leaders of the Bar in the district.

He began his public life as a member of the Berhampur Municipal Council and the Ganjam District Board, which he served for nearly twenty-five years. From his experience in local self-government, he wrote 'Studies on Local Self-Government, Education and Sanitation'.

He also studied Rural Economics and wrote on the subject. He travelled extensively in Europe, adding to his knowledge of the economics of the countries he visited. In active Provincial public life, he became a member of the old Indian National Congress, some of whose sessions he attended.

He was elected to the Madras Legislative Council from the Ganjam Rural Constituency. On the death of Subbarayalu Reddiar, the first Chief Minister of Madras under the Government of India Act of 1919, and when the Rajah of Panagal was Chief Minister, Patro was appointed a Minister in charge of Education, Public Works and Excise from 1921 to 1926.

As Minister of Education, he was responsible for the Madras University Reorganisation Act of 1923, which introduced a popular elected element in the Senate and created a new body, the Academic Council. He was responsible for the Andhra University Act in 1926, which created a new University in the Andhra.

On his retirement from the Madras Legislative Council, he was elected a member of the Council of States in 1937, the Upper Chamber of the Central Legislature. He was also sent as a member of the Round Table Conference, 1931-32, and as a member of the Indian Delegation to the joint Parliamentary Committee, which considered the Government of India Bill of 1935. He was knighted in 1924 and made a K.C.S.I. in 1930. He died in May 1946.

As a member of the Legislature, an as a Minister, he was active in the Justice Party, of which he was one of the leaders. He took an active part in its Conference, presided over some of them and went to speak and work for the Party whenever he was called upon.

As a Minister, Patro was a controversial figure. Sturdy and heavily-built, he invited battle; he gave no quarter and asked for none. With his bellicose gestures, rolling eyes and thundering eloquence, he always attracted attention, friendly or hostile. But, he was often the victim of his own verbosity. He would tie himself in grammatical and syntactic knots and was an easy target for the barbed darts of his inevitable critic, the Swarajist spokesman, Satyamurti, whose sarcasm and invective he attracted.

His blunderbuss was often knocked down by the repair of his opponent. But, he would

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never acknowledge defeat and came back to the fray with undiminished vigour. He had the reputation of being an efficient administrator. He used so say that having written so much about economics and administration, it was his business to put them into effect as Minister. And to a large extent he succeeded, although he could not do much for agriculture and industry as they were not in his portfolio. Altogether, he was a spectacular figure in the political life of Madras in the 1920's. His private life was respectable and ran the usual Hindu middle-class.

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Pattabhi Sitaramayya, Bhogaraju (Dr.) (1880 — 1959)

B. Pattabhi Sitaramayya, born at Gundugolanu in West Godavari district in 1880, was an eminent Congress politician and historian.

Well-known to his contemporaries as Pattabhi Sitaramayya and better still as Dr. Pattabhi and now chiefly remembered as the historian of the Indian National Congress, Dr. B. Pattabhi Sitaramayya was born on 24 December 1880 in a village called Gundugolanu (Ellore taluka, West Godavari district) in a poor Andhra Niyogi Brahmin family.

His father, Subrahmanyam, was the Karnam of the village, getting a monthly salary of about eight rupees only. Pattabhi was the third of the four children of his parents. His father passed away when he was only a child of four or five and the burden of bringing up the children fell upon his mother, Gangamma.

Young Pattabhi had his traditional early education in his own village. He passed his Matriculation examination in the first class in 1894 from a Christian Mission School at Ellore. Then, he joined the C.M.S. Noble College, Masulipatnam, and did his F.A., again in the first class, in 1896. Here, he had the good fortune of having R. Venkataratnam Naidu as his teacher, who greatly inspired him by his uprightness and devotion to duty.

Subsequently, he moved over to Madras and joined the Christian College with the help of a small grant from a friendly quarter and the Singaraju Subba Rao Pantulu scholarship. The same year he married Rajeswaramma, daughter of Ganjam Venkataratnam Pantulu of Kakinada, a leading lawyer of the place and a fairly rich man. With his help, he joined the Madras Medical College and took his M.B.&C.M. degree in 1901.

Soon after his education, Dr. Pattabhi moved to Masulipatnam and set up practice as a physician (1906). That was the age when enlightened intellectuals, whether lawyers or doctors, could not keep away from the rising tide of the National Movement. When the partition of Bengal (1905) sent a wave of protest throughout the country, the leaders of Masulipatnam including Dr. Pattabhi strove hard to awaken the national feelings of the people through the press and by organising lectures and *Harikathas*.

In 1907, Dr. Pattabhi and other leading citizens of Masulipatnam resolved to raise funds for a National College. Their efforts bore fruit and the Andhra Jateeya Kalasala was founded in 1910. Pattabhi himself acted as its Secretary for several years.

The youthful Dr. Pattabhi was at first inclined towards extremism and became an admirer of the 'Lal-Bal-Pal' school (i.e., of Lala Lajpat Rai, Bal Gangadhar Tilak and Bipin Chandra Pal). Ere long, he became a member of the home Rule League of Dr. Annie Besant and

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ultimately found his true place as a Gandhite. He reconciled himself to a peaceful struggle under Gandhiji's banner of Satyagraha.

Dr. Pattabhi made Masulipatnam the centre of his activities. Here he started, in 1919, an English nationalist weekly called the *Janmabhumi*. Through this, he propagated the ideas of non-violence, Satyagraha, boycott of foreign goods, advantages of the cooperative movement, etc. He strongly advocated the starting of Banking and Insurance Companies by Indians to prevent what he called "an annual drain of a hundred crores of rupees."

The *Janmabhumi* continued functioning till 1930. To propagate the cooperative movement in Andhra he started a Telugu periodical called the *Andhra Sahakara Patrika*. For some years, he was elected a member of the Municipal Council of Masulipatnam. Several leading financial institutions owe their origin to his inspiration and guidance. At Masulipatnam he started the Andhra Bank (1923), the Bharathalakshmi Bank (1929), the Andhra Insurance Company (1935).

Dr. Pattabhi's association with the Indian National Congress goes back to his college days, when one of its annual sessions was held at Madras in 1898. He took part in the Andhra movement since 1913, when he made a powerful plea for a University for the Andhras and advocated the creation of a separate Andhra Province.

He wrote several articles in the *Hindu* and also a book on the need for a linguistic redistribution of Provinces to strengthen Indian Nationalism. In 1916, he became a member of the All India Congress Committee. In that year, he gave up his medical practice. He remained a member of the AICC up to 1952. He was elected a member of the Congress Working Committee in the years 1929-30, 1931, 1934-36, 1938,1939,1940-46 and 1948.

When Gandhiji started non-cooperation in 1920, Pattabhi brought out a booklet on the subject. During the years 1924 and 1925, he was actively engaged in carrying out the constructive programme of Gandhiji. When tempers were running high against the Simon Commission and when Simon visited Madras in February 1928, Dr. Pattabhi organised a demonstration against the visit and was taken into custody and later released.

On the issue of Dominion Status Vs. Complete Independence, Dr. Pattabhi, like Jawaharlal Nehru, threw his weight in favour of the latter. He was elected President of the Andhra Purna Swarajya Sangam. In the Calcutta Session of the Congress (1928), he voted against the 'All Party Resolution' demanding Dominion Status.

On the eve of the Salt Satyagraha campaign (March 1930), Dr. Pattabhi toured the villages of the East Krishna district and spoke to the villagers about the significance of the campaign. He himself broke the Salt Law in April 1930 by leading a batch of volunteers to the sea-shore near Masulipatnam and making salt. A meeting was held at Masulipatnam and a small salt packet was auctioned for Rs. 15/-

While addressing a public meeting at Masulipatnam on 5 January 1932, in defiance of a prohibitory order, Dr. Pattabhi was arrested and sentenced to imprisonment for a year and a fine of Rs. 1,100/-. In October 1933, he was again arrested while picketing a shop selling foreign cloth and sentenced to six months' imprisonment and a fine of Rs. 500/-. In 1936, he presided over the All India States' People's Conference at Karachi and strongly pleaded for their rights, including sending representatives to the Central Legislature. He was again made President of the AISPC in 1939 and 1946-48.

Towards the close of 1938, Gandhiji nominated him for the Presidentship of the Congress when there was a growing extremist wing in the Party under the leadership of Subhas Chandra Bose, but he was defeated in the election. Gandhiji then made the famous statement, "Pattabhi's defeat is my defeat."

When Gandhiji launched his campaign of Individual Satyagraha (1940-41), Dr. Pattabhi

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was chosen to participate in it, but he was arrested and detained from 19 March to 1 November 1941. Gandhiji followed this with his 'Quit India' call in 1942 and there was a mass agitation. Dr. Pattabhi was arrested on 9 August 1942 in Bombay. He was released only in June 1945. In December 1946, he was elected to the Constituent Assembly from Madras to work out a Constitution under the Cabinet Mission's Plan. In 1948, he was elected President of the Jaipur Session of the Indian National Congress.

In Independent India, he was honoured with the Governorship of Madhya Pradesh in July 1952, which post he held till June 1957. He passed away on 17 December 1959.

It is significant that though Dr. Pattabhi was a popular Congress leader and held in high esteem by Gandhiji, he did not hanker after office and did not take part in elections to the Provincial Assemblies or the Central Legislature. He was primarily a patriotic intellectual, a little proud and uncompromising. He took pleasure in working for the Congress organisation and in writing and publishing books. His earliest publication was 'National Education' (1912), of which K. Hanumantha Rao was co-author.

In the subsequent years, he wrote and published the following: 'Indian Nationalism' (1913), 'The Redistribution of Indian Provinces on a Linguistic Basis' (1916) 'Non-Cooperation' (1921), 'Khaddar' (1931), 'History of the Indian National Congress' (Vol. 1 appearing as the Golden Jubilee Volume in 1935, and Vol. 2 in 1947), 'Gandhi and Gandhism', 'Why Vote Congress', 'The Constitutions of the World', 'Some Fundamentals of Indian Problems', 'Economic Conquest of India', 'Gandhism and Socialism,' 'Feathers and Stones,' 'Sixty Years of Congress' and 'Hindu Home Rediscovered'. Dr. Pattabhi was one of those who avoided political lime-light and concentrated on constructive work.

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Patnaik, Akhil Mohan (1927 — 1982).

Akhil Mohan Patnaik, born at Khurda in 1927, was an eminent Oriya story writer, theatre artist and critic.

Akhil Mohan Patnaik was born in Khurda (Orissa). His father, Bankanidhi Pantnaik, Headmaster of the Khurda High School, had a literary taste and wrote short stories. Akhil Mohan completed his studies at Ravenshaw College, Cuttack. After passing B.A. and LL.B. examinations, he started his career as an advocate at Bhubaneshwar.

Akhil Mohan's first story 'Sapan' was published in 1948. Thereafter, he wrote about fifty stories which were published in different magazines in Orissa. His collections, *Jhadar eagle o dharanir krushnasar* and *O Andhagali*, were published in 1961 and 1979. His unpublished stories came out in a column, *Nadir nam ganatantra* (1989) after his death. He received the Sahitya Akademi Award in 1981 for O Andhagali.

His last story 'Kaniapa' was widely appreciated for its human values. Akhil Mohan had a varied life, and he portrayed his experiences successfully in his stories. Be it rustic life in a backward village or aristocratic life in a modern city, he has been able to poetry with both ease and great insight.

The characters of his stories are unique, lively and communicative. The ordinary impressive

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objects of everyday life have become important in his writings. His language is polished elegant and suggestive.

Apart from stories, he wrote biographies, translations, criticism, and belles-letters. His narrative about Khairi, the tiger-queen of Simlipal (Orissa), was also highly appreciated. Akhil Mohan was associated with several literary bodies. He was President of Godavarish Sahitya Sansad and Lekhak Sammukhya of Orissa. He was also editor of *Samavesh*, the renowned Oriya literary magazine.

Besides his literary achievements, he was also an amateur artist in Oriya films such as *Sesha shravan and Para jhia ghar bhangena.* He was also interested in the theatre and played a vital in the revival of the Janata Theatre Movement.

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Prananath Pattanayal, *Asantakalir Sahitya*, Bhubaneswar, 1970.

Patanayak, Ananta (1914 —)

Ananta Patanayak, born in 1914, is an eminent Oriya journalist, writer and politician.

Ananta Patanayak was educated at Puri Zila School, Cuttack, and Collegiate School and Ravenshaw College, Cuttack, and did his B.A. from Patna University in 1935. He participated in the freedom struggle and the Praja movement in some feudatory states of Orissa for which he was imprisoned several times.

He joined the Congress Socialist Party in 1934 and led its students' wing. He was a freelance journalist, associated with the editing of *Samaj, The Orissa Times* and *The Observer* at different times. Since 1968, he has been the Secretary of the Orissa Children's Literature Committee, a Government of Orissa undertaking, and now edits *Shishulekha*, an illustrated popular monthly for children published on behalf of Committee.

He was once associated with the Peace Committee and the All India Writers' Conference as their active member. He write lyrics and dialogues for Oriya films and worked as Associate Director for some of them. His connection with the film-world brought for him the membership of the Film Board of India.

His literary career began in his student days, and his poems, stories and other writings were regularly published in *Shankar, Asha* and other periodicals. He joined the Nabayuga Sahitya Samsad as its secretary in 1935 and was influenced by the progressive ideas which were increasingly finding expression in literature. *Raktashikha* (The flame of blood, 1936), a collection of his patriotic poems with some similar poems by Sachi Rautray, was banned.

His *Tarpan kare aji* (Offering oblations today, 1948) is a fine poetical obituary on Mahatma Gandhi. The other important collections of his poems include *Shantishikha* (The flame of peace, 1953), *Kinchit* (Something, 1960), *Aloda loda* (Necessary, 1964), *Chhaira Chhita* (The touch of the shadow, 1971) and *Abantara* (The irrelevant, 1979).

His artistic execution in poetry is simple and effective. He has made successful use of hyperbolic images and free verse in almost all his all his poems. A craftsman of current words, he has used the ingenuous language of the common people, making it familiar to his reader of modern Oriya poetry, making it familiar to his readers of modern Oriya poetry. In his only story-collection, *Chadda utar* (Question-answer, 1965), he attempted the use of uncommon themes, but could not achieve much and in latter years concentrated on writing to children and earned fame.

His prose and verse writing for children

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include *Kunumunu* (The little kiddies), *Lal tuk tuk suruiatie* (The very red sun), *Gapudi main lo bhapudi main* (Oh, the story-teller my maternal uncle's wife), *Agadam dagadam* (Jumble), etc. He is also successful as a translator and has rendered into *Oriya, Gorky's Mother* (Ma, 1968), *My Apprenticeship* (Sikshanavis, 1978) and Sholokhov's *The Fate of a Man* (Bhagyaru khie 1966). For shildren, too, he has translated into Oriya some writings of the Soviet Unoin. They include *Kasara ghoda* (Brown horse) and *Chhabitiki galpatie* (A story to a picture).

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Patanayak, Baikunthanath (1901 — 1979)

Baikunthanath Patanayak, born in 1901, was an eminent Oriya poet and one of the pioneers of the Sabuja movement.

Baikunthanath Patanayak did his M.A. in Oriya and B.Ed, and worked as a college teacher and later as Inspector of Schools. He began writing poems when he was a student of Ravenshaw College, which were published in *Utkal sahitya* and *Sahankar*, two leading literary magazines of the time. In collaboration with his friends of the *Sabuja Group*, he published a collection of poems called *Sabuja kabita*.

He is best known for his two books *Kabya sanchayana* (1943) and *Uttarayana*. The first speaks of the poet's youthful love, his love of beauty and his mystic ideas on life and death. *Uttatayana*, which on him the Sahitya Akademi Award for 1965, is a happy blend of noble ideas and hard realities of life.

His earlier poems have a fluency of expression, a spontaneity of thought and felicity of diction, but his later poems are obscure and there is a perceptible thematic change. *Mrittika darshan* (The philosophy of dust), an elegy on the death of his child, is unique in the realm of Oriya literature. Besides, he wrote a drama *Muktipathe* (On the way to freedom) and a one-act play Upekshita (The rejected woman).

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Patanaik, Lalmohan (1893 — 1956)

Lalmohan Patanaik, born at Ichchapuram in Ganjam district in 1893, was a devoted nationalist, politician and social activist.

Lalmohan Patanaik was born on 6 October 1893 in an Oriya Karan Zamindar family in Ichchapuram, a village then in Ganjam district, but now in Andhra Pradesh. During his childhood days, he read some of the Indian classical literature and later in life studied Carlyle and the Greek Philosophers with inspiration and faith. He passed the B.A. examination from the Ravenshaw College, Cuttack, in 1916 and took his B.L. degree from Calcutta in 1918. He married an educated girl named Hemamali, the daughter of a reputed civil servant, in 1914. His own family of an upper middle-class status with some of its public-spirited members was very respectable and famous.

A man given to simple living and virtuous ways and sensitive to the affairs of men around him, Pattanaik was drawn to the congenial

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contact of leaders like Biswanath Das, Lokanath Pattanaik, V.V. Giri, Madhusudan Das, Pandit Gopabandhu, C.F. Andrews, Dr. Rajendra Prasad, Thakar Bapa, Annie Besant and above all Mahatma Gandhi and thus, his own mission in life was set. He had read with deep interest almost all the main religious scriptures of the world, and his appreciation of the Bible and Christianity gave him enough conviction to be converted to Christianity in 1926.

His pious nature and religious sense made his social approach one of missionary zeal. Thus, he believed wholeheartedly in the Gandhian idea that true nationalism is one of service and sacrifice, and he worked for the Nationalist Movement with truth and non-violence. He was also a firm believer in peaceful co-existence of the world.

A very eloquent speaker and a devoted nationalist, he preached the need of social reforms and the message of freedom through his speeches and writings. He wrote five books: 'Resurrected Orissa' (English), 'Jivan Champu' (Oriya), 'Bandana' (Oriya), 'Why I Became a Christian' and 'Dibya Koili' (Oriya), all of which are saturated with the gospels of freedom and reform.

In 1946, he entered the Orissa Legislative Assembly and was elected its Speaker till 1951. All along, he was a member of the Congress. His attitude to politics being primarily one of service, his efforts were directed towards various social reforms.

From 1946 to 1955 he was the President of the Christian Education Board, Orissa, and it was mainly for his zeal and work that the Christ College, Cuttack, was established. He was also the President of the Leprosy Asylum, and throughout his life, he was dedicated to the service of the mutilated lepers and the helpless patients. He was closely associated with the Berhampur Mission Hospital. He was the Chairman of the Jail Reform Committee from 1951 to 1953. Engaged all through his life in various activities of social reform, Pattanaik died at the age of sixty-three on 9 February 1956.

Pattanaik was an active social reformer with a humanitarian outlook and a truly Christian sense of service to men. His field of action was confined to Orissa, Andhra and Bihar; and he believed that concentration on these regions would ultimately result in the total well-being of the whole nation.

The task of awakening the nation by the spread of education and other measures of reform was more important for him. A convinced democrat opposed to untouchability and other social evils prevalent then, he believed in slowly educating the people for the tasks of independence. Towards this goal he did enough. Pious and honest in thought and action, he was a noble Christian soul devoted to his fellowmen.

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Pattani, Prabhashankar (Sir) (1862 — 1938)

Prabhashankar Pattani, born at Morvi in 1862, was a leading freedom fighter and politician..

Prabhashankar Pattani, then known by the familiar name of 'Pattani Saheb' in Saurashtra, was born on 14 April 1862 and died on 16 October 1938. He was born at Morvi, the headquarters of the 202 Princely States of Saurashtra. He came from a poor, but highly cultured social group well-known for its erudition in religious matters, for its inherent faculty to learn the indigenous system of Indian medicine, Ayurveda, and for its sense of personal self-discipline. His father, Dalpatram Hariram, was

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an Ayurvedic medical practitioner. His uncle, Keshav Hariram Pattani, was a poet of some distinction in the devotional world. Dalpatram Pattani's economic background is not known to be very affluent.

Prabhashankar Pattani took his primary schooling at his birth-place, Morvi. He took his secondary education at the same school where Gandhiji studied. After Matriculation, he joined the Bombay Medical College where he studied for two years. He was married twice; his first wife died in 1877. His second wife, Ramabai, was a leading figure in the social life of Saurashtra.

Very little is known of the early influences on his life. He, by and large, a self-made man with diverse interests in life. He was well-read in Sanskrit literature, which was almost a family heritage. He had a flair for constructive politics, which enabled him to reach the highest place a person with diplomatic leanings can aspire to.

In 1891, he was chosen a personal companion to the young Prince Bhavsinghji of Bhavnagar which was one of the premier States in Saurashtra—the State which he served from 1891 for almost half a century with signal devotion and wisdom.

Very early in his life, Prabhashankar Pattani came in touch with Gandhiji, whose senior he was by seven years. The two, though they belonged to two different worlds in later life, looked at the problems of the world more or less from the same angle. Both thought of the weakness in Indian character as the initial cause of India's serfdom and backwardness. Both thought of a clean life dedicated to the cause of human service as the most desirable human goal.

Both felt that the way of constructive politics, although not so glamorous and likely to take a long time to produce results, was the easiest way for the salvation of India. Prabhashankar Pattani resolved to lead a simple life, collected men of character and knowledge round him and launched on a programme of progressive reforms. These were to give to his Ruler and the people he served the foremost place in the particular region from the point of view of administrative, economic and social advancement and to give himself opportunities to serve in the widest conceivable fields from positions of highest responsibilities.

As a close associate of Gandhiji, he also used to spin occasionally. His concern for the Harijans was second to none. His emphasis on the betterment of women proceeded from his faith in constructive regeneration of the Indian society. As we shall see, he was trusted by the British and the Indian Rulers despite his close association with Gandhiji, the chief reason being that he believed in the constructive aspects of Indian development to the exclusion of everything else.

Because of this, he could claim friendship with Gandhiji on one side and with people like Lord Morely, well-known as the author of the Morley Minto Reforms, on the other. A reader of select literature, his library included books by Tolstoy, Milton, Emerson as also Morely's book 'On Compromise'.

Womenfolk in his family were among the first in Saurashtra to abandon a life of seclusion and receive education. One of his sons received education in England. Pattani encourged the Harijans to enter the common schools, even the High School, leaving it to the so-called higher castes to decide for themselves whether they would still send their boys to these schools. He and his wife observed a rule to the end of their lives not to attend child-marriages. He was concerned for the non-Hindus as much as for the Hindus. In social matters, he was a progressive in a world bound by tradition.

While appreciating the Western method of education and its approach, he was conscientious enough not to disregard the advice of those who were qualified to give it about other methods and approaches. His support to Nanabhai Bhatt, another person who indirectly influenced him in the matter of a new approach to education, can-

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not be belittled. Nanabhai Bhatt had obtained a Master's degree. He was a leading Professor in the Bhavnagar College.

Under the influence of Gandhiji, long before the civil disobedience days, he realised the limitations of the Western method of education in the Indian context and had given up his professorship to become a High School teacher. Although this was a strange approach from the point of view of Pattani, 'Dakshinamurty' received unqualified support from him. Nanabhai was latter to become the Vice-Chancellor of the Gujarat Vidyapith under Gandhiji and still later to initiate the experiment of rural schools on the lines of Danish Folk Schools. At every stage Pattani was ready to help him.

Prabhashankar Pattani was a nationalist to the core. Sardar Prithvi Singh of the Lahore Conspiracy Case fame received asylum for a long time in Bhavnagar. He moved about under the name of Swami Rao with the full knowledge and acquiescence of Pattani till he surrendered to the British on the advice of Gandhiji. Pattaniji took a keen interest in Gandhi's struggles, and even looked into the way Gandhiji was keeping during the Dandi March. He hated regionalism. He did not believe in repression or violence to achieve results. He felt that the worst feature of British rule in India was to prevent Indians from developing on the lines of their own genius. For that reason, he would not accept blindly the British institutions and the slogans of freedom and revolution. He was not opposed to the institutions of monarchy on the same ground.

Of course, he wanted the Indian rulers to know their people more intimately and liberalise their outlook in the political, administrative and socio-economic matters, taking note of the winds of change that were blowing. But, he was a gradualist in this respect. This seems of course strange in view of his vast knowledge of world conditions. He was keen that India continued her relations with the British.

He preferred responsible government under the aegis of the rulers to the wholesale liquidation of the princely order. He preferred Dominion Status to complete independence. Looking to the era in which he was born, this was understandable. But, looking to his close contact with the world of politics, this was astonishing.

He took a lead in advocating the total redemption of agricultural indebtedness by initiating legislation in the Bhavnagar State. He created a Permanent Fund for the relief of farmers in times of distress. He encouraging village industries, including khadi, while encouraging the introduction of bigger industries also in his State.

He was a good writer and conversationalist. He could speak endlessly, recounting stories of his experiences and the experiences of others. His conversation was full of wit. One could see behind these narratives a resourceful mind. His writings also have this freshness, for they draw upon personal experiences. The title of one of his books is 'Ek Vridhana Vichar' (Thoughts of An Old Man). This old man could sit on an elephant's back in a Princely Procession behind a young ruler, with as much ease as if he were the young ruler's chum.

He could discuss matters of serious national and international importance with big people, and the next moment, he could be found in his garden forgetful of serious problems. He could be found in his chamber discussing administrative and political problems. He could also be seen moving about unnoticed on the Chowpatty sands of Bombay and enjoying cheap sweets as a commoner.

From the position of a companion to the young Prince of Bhavnagar, in a few years he became the Private Secretary to the Ruler. Some years later, he became his Diwan or Prime Minister. After a solid service of a couple of decades, he joined the Executive Council of the Bombay Government formed under the Morley-Minto Reforms. Very soon thereafter, he went to Delhi as a member of the Viceroy's Executive Council.

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In 1917, he was summoned to London to serve as a member of the Council of the Secretary of State for India for two years. After a full term of seven year's service under the Government of Bombay, Government of India and the Government of the United Kingdom, he returned to Bhavnagar once again to serve the people of the State he loved so much.

He was appointed the Administrator of the Bhavnagar State from 1919, after the death of the Ruler. He worked in that capacity till 1931. From 1931, to 1936, as the Chairman of the Administrative Council, he assisted the young Ruler, who succeeded to the Gadi. After a couple of years as Diwan, he left the position to became the Revenue Officer of the State.

He attended the Second Round Table Conference. He could be seen with his white turban, white churidar and kurta, and with his white floating beard on the decks of the S.S. Rajputana which also carried Gandhiji on his way to attend the Conference. We find Pattani talking to him cracking jokes with him and discussing serious questions with him, in the Gandhi film released recently.

Pattani represented India at the League of Nations on one occasion. He was once the President and the Secretary of the Gujarat Sahitya Sabha, too.

Prabhashankar Pattani was perhaps, the last of the generation of diplomats for which Saurashtra was noted. This corps was deeply wise, cool of mind, generally soft-spoken, clean, devoted, able and yet gifted with statemanship. There were a few black sheep in its ranks, too. But, by and large, it consisted of persons full of humane sentiments and thoughts of service. Prabhashankar Pattani could claim that in serving his master loyally, he worked not only for his master but for his people also.

In nationalist politics, Pattani no doubt belonged to the Moderate School, but that does not detract from his eminence as a partriotic Indian.

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Patthe, Bapurao (1866 — 1945)

Bapurao Patthe, born in 1866, was a major writer of erotic poetry.

Bapurao Patthe was the pseudonym of Shridhar Krishnaji Kulkarni, a major writer of 'Lavani' (erotic poetry) which is an integral part of 'Tamasha', an important form of Marathi folk theatre.

Artists working in tamasha were generally drawn from the weaker sections of society, Patthe Bapurao, a Brahmin by birth, was so involved in the art of tamasha tnat he defined the prevailing caste hierarchy and dedicated his life ti this art-form by forming his own troupe and writing 'lavanis' for it. Pavali and Chandravali, the dancers, were two of his close associates.

Bapurao's lavanis have been collected in three volumes. However, a large number of his compositions are still unpulished. His lavanis are characterised by rhythem and simplicity of diction.

Towards the end of his life Patthe Bapurao suffered from poverty and neglect, and died in a slum in Yerawda.

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Pattom A. Thanu Pillai

——See under Pillai, Pattom Thanu

Patwardhan, Achyut Sitaram (1905 —)

Achyut Sitaram Patwardhan, born in 1905, is an eminent freedom fighter and politician.

Achyut Sitaram Patwardhan, alias Bhai Achyut Patwardhan, was born on 5 February, 1905. The general way of writing full names in Maharashtra is first one's own name, then the father's name and last the family name or surname, like Gopal Krishna Gokhale. Lately, a few have started dropping the father's name like Madhu Limaye, Bal Thakare and others. Achyut followed this new style. Thirty years back, all leftists were for some years called 'Bhais' (brothers) like Bhai Dange, Bhai Randive, etc. Hence, the name Bhai Achyut Patwardhan came into vogue. Nowadays, the appellation 'Bhai' has gone into disuse.

Achyut's father, Hari Keshav Patwardhan, was a prosperous legal practitioner at Ahmednagar. He had six sons, of whom Achyut was the second. When Achyut was a boy of four years, Sitaram Patwardhan, a retired Deputy Educational Inspector, adopted him. Sitaram died in 1917, leaving considerable property for Achyut. Patwardhans are amongst the talented Chitpavan Brahmins, who migrated from the Konkan region to all parts of Maharashtra and formed mostly the English-educated gentry from the end of the last century till recent times.

After finishing his primary and secondary education at Ahmednagar, Achyut passed the B.A. and M.A. examinations from the Central Hindu College of Benares. His subject was Economics and he obtained a first class. Achyut's own and adoptive fathers were both Theosophists and, therefore, he was sent to the college founded by Dr. Annie Besant. He was in contact with Dr. G.S. Arundale, the Theosophist Principal of the College, Dr. Annie Besant and Professor Telang. Their influence made him studious, meditative and ascetic. It must also be the reason of his life-long bachelorship.

After passing his M.A., he worked as Professor of Economics at the College till 1932. During this period he thrice visited England and other European countries and came in contact with Socialist leaders and scholars. He studied Communist and Socialist literature, resigned his Professorship and plunged in 1932 into Gandhiji's Civil Disobedience Movement. He was imprisoned several times during the next ten years.

His aim in joining the Congress, like his associates Acharya Narendra Deo, Jaya Prakash Narayan and others, was to turn the Congress to Socialism. In 1934, he and his associates in Jail formed the Congress Socialist Party with a view to working for Socialistic objectives from within the Congress. Achyut was taken on the Congress Working Committee by Nehru in 1936, but he resigned in a few months and thereafter resisted Nehru's invitations to join it. From 1935 to 1941, he organised Shibirs, i.e., education camps of young men, to teach them Socialism and to prepare them for Socialistic activities. He took a prominent part in the 'Quit India' movement which started in 1942.

In 1945-46 he went underground, and evading arrest, he ably directed the movement of a parallel government mainly in the Satara district. He was called thereafter by many as 'Sataryacha Sinha' (The Lion of Satara). The parallel government was established by terrorist methods. It was called 'Patri Sarkar'. 'Patri' was the name given to the terrible and toturous

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punishments administered to Government servants and people who dared to obstruct the parallel government. These punishments disabled people for life. The ring-leader of the gangs who looted Government offices, treasuries and trains was Nana Patil. The parallel government thus collected a loot of more than a lakh. Some of the associates in these atrocities were mere desperadoes who knew little of politics or socialism. The movement penetrated into the villages where the Government machinery broke down completely.

Achyut personally served the workers in this movement by washing their clothes and cooking their food. He became a popular hero thereafter, not so much for his Socialism as for his bravery and skill in carrying out this underground movement and establishing people's government in the Sarara district for over two years.

Annual Sessions of the Congress Socialist Party were held from 1934 onwards. But, it was found difficult for Achyut and his co-workers to promote Socialism from within the Congress. In 1947, they formed the Socialist Party of India, independently of the Congress. In 1950, Achyut retired from politics and worked again as Professor in the Central Hindu College till 1966. Since then, he is passing an entirely secluded and retired life in Poona, not appearing in public and not even answering correspondence.

All the Patwardhan brothers are good-looking, with a fair complexion. Achyut is always simple in his dress and habits. His speeches in Marathi, Hindi and English were appealing, pointed and well reasoned. He has little liking for music, art or drama. 'The Communal Triangle of India', written in collaboration with Ashok Mehta and published in 1942, is the only publication to his credit.

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Patwardhan, Madhav Tryambak (1894 — 1939)

Madhav Tryambak Patwardhan, born at Baroda in 1894, was an eminent Marathi poet, lexicographer, prosodist and literary critic.

Madhav Tryambak Patwardhan also known as Madhav Julian, was a poet, lexicographer, prosodist and literary critic. He was born at Baroda and spent his childhood mainly in Gujarat. He did his M.A. in English and Persian in 1918. His poetry reflects the impact of Persian literature. In June 1918, he shifted to Pune and taught briefly at the New English School founded by the Deccan Education Society.

In June 1919, he started teaching Persian as well as English at Fergusson College, Pune. He rose to be a Professor of Persion at Rajaram College, Kolhapur, where he stayed till his death. He presided over the Jalgaon session of the Marathi Sahitya Sammelan in 1936. The University of Bombay conferred on him the degree of D. Litt. in 1939, for his book *Chhandorachana*. He died of liver cancer at the age of 46.

His contribution to literature is varied and can be classified under two heads-poetry and miscellaneous prose. His lyrics, ghazals and

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sonnets, longer narrative poems and translations of the *Rubaiyat* of Omar Khayyam can be included under the first category. Apart from poetry his other published books are *Farsi-Marathi-kosh* and *Chhandorachana*. He strongly advocated the use of Marathi in its original flavour. He also tried to improve the Marathi script. His works include critical writings as well as analysis of literary principles.

An intense poetic sensitivity is the main lecture of his poetry. His three collections of lyrics are *Gazalanjali* (1933), *Swapnaranjan* (1934) and *Madhulahari ani itar kavita* (published posthumously in 1940). He has written intense love poems. The sentiment of love he projects is similar to the Platonic, where the lover transcends his self. His poems reflect his social consciousness, pride in the nation and the sufferings of a lonely mind.

He made some experiments with forms like 'ghazal' and 'sunit' (sonnet). *Virahatarang* (1926), *Sudharak* (1928), *Tutalele duve* (1938) and *Nakulalankar* (1939) are his longer narrative poems. *Tutalele duve* is a collection of sonnets. *Virahatarang* is a tender love-story while *Sudharak* is a social satire. In *Nakulalankar* the satirical tone becomes more biting when he criticises the evils in literary and educational fields. *Tutalele duve* deals in the main with pangs of broken relationships is love. Patwardhan belongs to the school of lyrical poets.

Patwardhan translated the *Rubaiyat* of Omar Khayyam in different ways. In 1929, he translated the *Rubaiyat* directly from Persian, with the title Drakshakanya (1931). He also translated the English version of Fitzgerald. The fourth edition of Fitzgerald's translation was, again, rendered into Marathi by him as *Madhulahari*.

A collection of his critical and literary articles, mainly on modern poetry is entitled *Kavyavihar* (1947), which was followed by *Kavya chikista* (1964). Patwardhan's criticism has a two-fold purpose. He creates a literary taste among the common readers and bridges the gulf between the poet and the reader. He also deals with issues like 'Kavyanand' and 'rasa'. In *Chhandorachana* he reconstructs prosody and gives it a new base.

He brought out *Farsi-Marathi-Kosh* (Persian-Marathi dictionary, 1925) which is useful for the study of historical documents. He wanted to make Marathi richer and more effective by bringing the language closer to the people. His speeches and articles regarding the 'Swadeshism' of Marathi language are collected in his *Bhashashuddhivivek* (1938).

Some of his poems were translated into English and were published in Triveni, an English bi-monthly from Madras. *Triveni* also published some of his articles on language and literature.

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Patwardhan, Vinayak Ramchandra alias Annasaheb (1847 — 1917)

Vinayak Ramchandra Patwardhan, born in Poona in 1847, was an eminent freedom fighter and educationist.

Vinayak Ramchandra Patwardhan, alias Annasaheb, was born on 4 May 1847 in Poona

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in a higher middle-class Chitpavan Brahmin family. His father had seen the last days of the Peshwas. His mother was a pious orthodox woman.

After graduation in 1868, Annasaheb studied and appeared both for LL.B. and L.M. & S. On his father's advice, he became a lawyer.

Narsimhasarawati Swami, Annasaheb's spiritual guide, moulded to a great extent his religious convictions and the ritualistic life he led afterwards. Similarly, 'Shri Gurucharita', and 'Swatmasaukhya', Marathi religious works, had a great influence on his mind.

In Bombay, Annasaheb came in close contract with Vishushastri Pandit and M. G. Ranade, both noted reformists. For sometime, he worked with the Pandit for the Widow Re-marriage Movement, but displeased by the reformist method, he turned towards the orthodox ideology. He was a great admirer of Tilak.

Annasaheb started a free medical clinic for the public after having made a comparative study of Allopathy and Ayurveda. In his opinion, Ayurveda was eminently suited to Indian conditions.

He tried, without success, to set up modern factories in India—a glass factory with a by-product of sulphuric acid and a factory for the manufacture of textile machinery.

He wanted to purchase the province of Berar, Mortgaged by the Nizam to the English, with the help of Sir Salarjang, the Nizam's Diwan, with a view to using it as a base for his political activity. The plan did not succeed due to the death of Salarjang. With the same purpose, he established contacts with the Rulers of Baroda and Indore and with Vyankat Parimal in Madras. He participated in the famous 'Maratha Gaekwad Case' Unfortunately, all his efforts proved abortive.

Annasaheb was orthodox in his views. He was not against Western education, but asserted that the traditional Indian education was superior.

For him, 'Nationalism' was not just a territorial loyalty, but loyalty and pride in a set of qualities which go to mould the people of a particular region. He neither believed in the revolutionary nor in the non-violent passive resistance movement.

Annasaheb admired the administrative efficiency of the British, but disapproved of their conduct and opinions in India. In his opinion, Indian politics could not be considered in isolation, but as a part of the world politics.

He played no part in the Nationalist Movement. He was a Member of the Poona Municipal Council and Head of its Education Department. Fond of ostentation in his youth, Annasaheb lived almost an ascetic life in his later days.

His essays, very few, were published in the Marathi periodical, the *Induprakash.* He helped to start two periodicals, the *Deccan Star* (English) and the *Kiran* (Marathi).

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Paudyal, Lekhnath (1884 — 1965)

Lekhnath Paudyal, born in 1884, was an eminent Nepali poet and translator.

Lekhnath Paudyal considered to be the second best Nepali poet after Bhanubhakta

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Acharya, brought about a new era in Nepali literature.

Born at Archale, Lekhnath received his early education in Sanskrit literature from his father Durgadutta Paudyal.. He was later educated at Kathmandu and Banaras. Unaware of the literary trends in the West, Lekhnath quietly followed in the footsteps of Bhanubhakta and Motiram Bhatta. While he was a student at Rani Pokhri Pathsala, a collection of Sanskrit and Nepali poems entitled *Kalpadruma*, edited by Durgaprasad Sharma, appeared.

It contained two poems 'Shrinagar pachchisi' and Manasa-Karsini' by Lekhnath. Two more poems, 'Viyogine-vilap' and 'Vairagya-valli' appeared in the magazine *Sundari*, edited by Pandit Somnath Sigdal and published from Banaras. Among his later literary works the most notable is *Ritu-vichar* (1934).

The tremendous pressure of the Rana regime had its bearing on Lekhnath and his writings also. While preparing text books for schools, he wrote a famous poem 'Pinjara ko Sugha' (The parrot in the cage) in 1914. The poem symbolised the condition of the then Nepal under the Rana and the poem was regarded as seditious and subversive.

Lekhnath actually advocated human liberation from torture and penury. Another poetic contribution *Tarun tapasi*, described by the poet as 'Nabya kavya', is the total expression of his philosophy of life. It is a critical survey of human civilization as viewed from the poet's spiritual standpoint.

Lekhnath was also a successful translator. *Panchatantra* (1927) and *Abhijnana Shakuntala* (1958) are his main translations. His numerous literary works appeared in such well-known literary magazines as *Sundari. Gorkhalichandrika, Sarada. Udyog* and *Bharati* published from both India and Nepal.

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Paul, K.T. (1876 — 1931)

K.T. Paul, born in 1876, was a teacher by profession and social reformer by choice.

Salem was the home of K.T. Paul's parents. K.T. Paul's father, Mr. David, was a self-made man, having risen from the position of an attender in the Collectorate to that of a Head Accountant. K.T. Paul was born in 1876 and in 1889, he was admitted to the London Mission School, Salem. Here he completed his Matriculation at the age of fourteen. Thereupon, he joined the Madras Christian College, Tambaram, in 1892 from where he graduated in 1894. After dabbling a while in legal studies, he joined the Madras Government Secretariat and served on the Committee on Co-operation.

In 1897, he left this work and took to teacher-training which he completed in 1902. In these formative years, his character was moulded by the personalities of Dr. Miller and the Rev. F.W. Kellet of the Madras Christian College who were abiding influences in his life.

His first assignment in teaching was to work on the staff of the London Mission School, Coimbatore. He next came to the Arcot Mission School at Punganur where he served as Headmaster till 1903. Meanwhile, the Christian College claimed him for a time as a Tutor in History.

Two years later, his meeting with Mr. Sherwood Eddy, Secretary of the Internation Y.M.C.A., proved to be a turning point in the life. At his instance, he left the Madras Christia College to become the organising secretary of the National Missionary Society. In 1907, he became the Editor of the *Intelligence, Nation*

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Missionary Society and began to contribute number of articles to the *Youngmen of India*. He devised a big scheme called the Rural Recostruction Programme and undertook a number of practical measures to uplift the conditions of the rural populace. The Y.M.C.A. was used an instrument to serve in this noble mission.

His popularity as a social reformer soon gave him a councillorship in the Salem Municipality and later a membership in the District Board (1911). In 1913, he became a National Secretary of the Y.M.C.A.'s of India. In 1916, he became the General Secretary of the Organisation. In January 1919, he was given the order of the British Empire in recognition of the services rendered to India through the Y.M.C.A. He reached the height of his popularity in 1930 when he was invited by the British Government to first Round Table Conference in 1930 on behave of the Indian Christians. He died the very near year (1931).

K.T. Paul was not identified with any political party. He was equally at home with the working contemporary Tamil scholars and writers Suryanarayana Sastri, K. Sababathi Pillai and Dr. Swaminatha Iyer and representative English writers like Herbert Spencer and John Morl. In his religious and political outlook, he was moderate.

Though influenced by Gandhiji he never fully approved of his techniques of Satyagraha and Non-Cooperation. In his lecture articles and programmes, he campaigned social reforms manifesting a concern for India both at home and abroad. He believed that persuasion could ultimately lead to India's freedom politically and socially and his life was an outstanding example of that method.

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Paul, M.P. (1904 — 1952)

M.P. Paul, born at Mukkattukara in Trichur in 1904, was an eminent Malayalam writer, poet and critic.

Paul belonged to an ancient Syrian Catholic family, Menacherry which originally belonged to Mukkattukara, a village in Trichur. Some four hundred years ago, an ancestor of Paul built the Catholic Church of the Parish, as a recompense of which the church authorities offered to remember his name at the mass for two hundred years.

In course of time, one of the branches of the family declined. Paul's grand-father felt it *infra-dig* to live in Mukkattukara as a relatively poor man among affluent kinsfolk and planned to leave the place. In his youth, he had enroled himself as a novitiate in a seminary, to be later ordained as a priest, but whether it was because his independent spirit militated against the discipline of the seminary or because he felt himself unfit for the sacred profession, the fact remains that with-in a short time of his joining the seminary, he left it for good.

This caused some alarm in the family-circle dominated by the conventional elders who believed that such acts of apostasy would certainly bring the wrath of God upon the family. But, nothing untoward happened, the man married and when a son was born to him he set out from Mukkattukara like Abraham from Urs in quest of a place where he could settle down and live peacefully. He came to Puthenpally, Varapuzha, built a house on a piece of land he bought and established himself there.

His son Paulose who grew into a hardworking man, took to timber business and earned enough money to improve the house his father had built and to win the respect and regard of the people of Puthenpally as a man of means and integrity. His wife Rosamma, a devout woman, meek and beautiful, bore him seven children, four girls and three boys, Paul being her fifth child born to them on 1 May 1904.

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Paul was a boxom infant of golden complexion, radiant and lively. It was only natural that Paulose developed a special liking for the child, granting him privileges denied to his other children: the child was to be given regular oil baths, and also tasty food; the commonliness of his figure and the glow of his complexion were to be retained at all costs.

As ill luck would have it, not long after the birth of Paul his mother fell ill and the boy missed much of the tender affection and care which only mothers can ever give their children. This might be one of the reasons why Paul was a little more attached to his father than to his mother which is rather unusual with boys as a rule. Rosamma recovered after a few months, but she could hardly exercise any domineering influence over her children; having lost her health, she found it exasperating to cope with even their pranks.

The responsibility of tending Paul and young Antony his younger brother, rested with their elder sister whom the boys tenderly called Kochu Pengal (little sister). Pappu the elder brother of Paul was serious by temperament right from his childhood; as if to atone for the apostasy of his grandfather, the boy took a vow to dedicate himself to the service of the church.

As Paul narrated it to Mrs. Paul later, one of his earliest recollections of his mother was associated with his being locked up by her by mistake in a cellar into which he had crept to steal candies. Neither as a boy nor as a mature man, did Paul ever realise how such an overfondness for sweet food indulged without restraint could be disastrous to his health.

It did not take Paulose long to divine that Paul was an intelligent child. Education having been denied to him by destiny, he was very keen that his sons should be educated , for education was sure to fetch them money and also respect in the community. Paul was only three years old when his father put him under a country-teacher.

At first, the little child was a bit reluotant to learn, but Kochu Pengal coaxed him into writing the alphabet, with one roasted cashewnut for each letter written. As the letters combined into words representing concrete objects, the boy found himself transported into a new world full of excitement and joy, and there was no going away from it any more.

Paul was soon put into a private school offering primary education to a select few, where he proved himself far superior to his fellow students. With immense pride and high expectation, Paulose put his prize-boy at St. Albert's school, Ernakulam, run by the Italian Fathers. Paul at eight deserved admission to the upper primary class, but the school authorities, chiefly considering his age, put him in the fourth standard which had, in those days, at the end of the academic year, public examination conducted by the Department of Education, Government of Cochin.

At the examination Paul came out with distinction winning a scholarship. Thereafter at every Public examination, Paul excelled himself winning scholarships, Paulose's joy knew no bounds when he learnt the news of Paul's passing the seventh standard with distinction once again winning a scholarship. He went straight to the boarding house with a sovereign for the class-teacher and a basket of ripe mangoes for the boy, who loved them.

Paulose was an affectionate father, but he concealed his love for the children, lest they be spoilt by pampering. He was a disciplinarian in his own way. According to him, the boys were to have their heads shaved and they were to wear thick clothing, two things which Paul as a child despised most. Also, he could not quite appreciate his mother's rationing the food for the children lest by overeating their health be spoilt.

Later, when Paul grew into a man and a father he was indulgent to his children, granting them all the privileges that had been denied to him as a child. However, for one restriction imposed on him by his father, Paul was beholden to him; Paulose strictly forbade him from mixing

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freely with the boys of the village, his house and its extensive grounds being sufficient in his estimate for his children to play about, as a result of which Paul took to reading first as a hobby and later as a source of entertainment and edification.

Certainly, Paul read a lot while at the boarding, but he was no book-worm of sedentary habits shunning companionship and the playground. He was popular among the students as skilled at soccer and also as a brilliant student, proficient especially at the languages, French, German, Malayalam and above all English.

Paul lost his beloved mother when he was only twelve years old, the children must have felt lonely for a while, but the loving father showered his affection on them giving them a sense of security. After a year or so, there came a proposal for a second marriage for the father which the kindly man put to his children for their consideration. Paul dismissed the suggestion forthwith, whereupon the father dropped the matter altogether.

Right from his childhood, Paul revealed his capacity to take decisions by himself; he was ever principled but never self-willed or obdurate. Since Paul didnot have the age-qualification to appear for the English School Examination, he had to wait one full year for it, a period which he devoted to reading the world's classics. Paulose's health began to decline by about this time, but unlike the other parents of his day he did not try to bring his sons to his own profession.

At the age of fifteen, Paul passed the English School Leaving Certificate Examination with distinction, winning a scholarship. Hearing of the creditable success of his son, the ailing Paulose heaved a sigh of relief and commented, "Now, my son might find a living." The same year with his dream of seeing his sons educated at least partly fulfilled Paulose passed away leaving the children to the care of their uncle.

The well-meaning affectionate uncle consolidated the assets of his late brother which however did not come to much and took up the full responsibility for the education of his nephews. Paul's elder brother was at Kandy Seminary, his younger brother Antony was at school; Paul was sent to St. Thomas College, Trichur for higher studies.

Very little is known about Paul's student days at St. Thomas College, Trichur, the famous college of arts and sciences run by the Syrian Catholic Arch Diocese of Trichur. No doubt, he impressed his professors as a brilliant student and the Catholic Fathers as a professing Syrian Catholic boy.

It was obligatory for Catholics to attend the mass on Sundays and other important days, to confess their sins to the priest and to participate in the Holy communion all of which Paul did as a good Catholic without any extraneous compulsion. Back at home during the holidays, Paul took an active part in the youth activities of the Parish Church.

One could infer that he composed religious songs for his parishoners to sing. These songs do not have a high poetic quality, but they submit themselves with ease to musical recitals. In 1922, after passing the Intermediate Examination with honours, Paul joined St. Joseph's College, Trichinopoly for his B.A. Degree with History as the main subject. Like St. Thomas College, Trichur, St. Joseph's College, Trichinopoly was also run by Catholic Fathers.

It is remarkable to observe that Paul who had his education uniformly in Catholic institutions was never for once reported to be rebellious or indisciplined. He was consistently loved by his teachers, and respected by his class-mates for the excellence of his conduct and the brilliance of his mind. But, Paul loved independence. At Trichinopoly he stayed with a few of his collegemates at the first floor of a house owned by an English woman who had no children.

He was extravagant with his money without worrying who made it for him and how, and spent it on excellent English films and ciga-

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rettes, and of course on books. These days, Paul did not make any attempts at literary compositions in Malayalam, but his love for his language and its literature remained with him as strong as ever. While he was at Trichinopoly, it happened that the College was closed for a few days owing to the outbreak of an epidemic.

Paul set out for home with his friends. At Ernakulam, he engaged a country boat to reach Puthenpally. As the boat cut across the gentle waves and moved on, in the stillness of the night to his utter joy Paul heard the boatman sing a song of the Virgin which he had composed earlier for his parishoners. The recollection of this homage, the simple boatman paid to a composition of his adolescence always thrilled Paul to the soul.

In 1925, on his passing the B.A. Degree Examination, M.P. Paul was appointed tutor in English in St. Joseph's College, Trichinopoly. It was the beginning of the teaching career of one of the most celebrated teachers of English, Kerala has ever produced.

As society progressed, it was sure to emancipate the depressed, the destitute and the downtrodden. New creations had to appear in new forms. Paul realised that it was the function of informed criticism to set the ground for such creations presenting to the new generation of writers, high standards of literary excellence and new vistas of progress. He gave the impetus ot the writers of the thirties to draw inspiration from contemporary life and explore novel ways of expressing themselves imaginatively.

A great lover of Shakespeare, Paul was deeply sensitive to the subtleties of poetic beauties both in English and in Malayalam. However, he consciously limited himself to the study of prose and fiction for two reasons—for one thing he felt that there were at least a few critics in Malayalam literature who gave themselves to the study of poetry, whereas there was only *Kesari* who devoted his talents to the study of prose at the time. For another, Paul felt that the coming age belonged to fiction rather than to poetry.

The need of the time was vitalising Malayalam prose and fiction, and Paul rose up to it. Besides his works on the techniques of the novel and the short-story he wrote a few essays on aesthetics, which were compiled in the form of a book later. Two slender collections of his essays appeared posthumously. Very little was the output of Paul, but his impact on Malayalam literature was very great. He did not just adorn, rather he put a new life into everything he touched.

Paul's expositions of the literary forms of the novel and the short story rank with the finest expositions of the other genres in the language. As a literary form the novel commanded a position equal to that of poetry. The emphasis in the short story was on the craft, for its primary concern was the exploration of new ways of expression and existence. In the novel the content was as important as the form, but more important than either was the interpretation of life it gave.

It is to Paul's credit that he offered Malayalam a classical analysis of humour in his Novel Sahityani, such an approach to the subject being unknown in Malayalam till then. His essays on aesthetics were the first authoritative dissertations on the subject to appear in Malayalam. Again, it was Paul who introduced for the first time in Malayalam the inseparable relation between literature and society as a fundamental principle of literature.

The craft of writing was of paramount importance in literary creation, but it could at no point afford to sever itself from the heart of humanity. Artistic works produced for art's sake devoted entirely to aestheticism would cease to be art in the absence of a lively contact with life.

As a writer of excellent Malayalam prose, Paul has had few rivals. In most languages folksongs appeared first giving way to poetry and poetry in course of time contributed to the development of the drama which was considered the culmination of poetry as the dictum

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Natakantham Kavithvam claimed. Prose and prose-fiction developed at a later stage, hence there are critics who would go to the extent of declaring that "novel is the culmination of the play."

This may be a subject of fruitful discussion among critics; it must be admitted that the full development of prose is the real index of the genuine growth of a language. Good prose is born when the people using it develop clear thinking and communicate with one another without inhibition and are prepetually engaged in reforming themselves. So long as the feudal set-up with its caste structure flourished under a king in Travancore, literature of the state was controlled by the Nampoothiris and their dependants discharging temple duties. Cochin was not different in its political set-up.

Though Malabar was under the British rule, the situation obtaining there continued to be basically feudal. The Christian missionaries contributed greatly to the liberation of the people by the attempts they made to give them education and the efforts they took to develop the native languages of India. They succeeded to a great extent in rendering the languages an effective medium for the communication of ideas to the people at large.

The missionaries in Kerala compiled dictionaries in Malayalam, codified its grammar, and started journals in Malayalam. As prose developed, the middle-class gained access to the riches of Malayalam language and literature. It was an indication of the broadening of people's vision, their urge for liberation, and also the development of their critical faculty.

The social revolution that was set in motion in the last decades of the 19th century gathered momentum in the beginning of the 20th century as it took life from the freedom struggle in India and also the Marxist ideologies that were widely disseminated in the socio-cultural realm. Malayalam prose had its flowering in the writings of the critic-trio as the short story and the novel had their spring in the composition of Thakazhi, Dev, Basheer, Uroob and Pottekkat.

Paul regarded it as an axiom that good prose could sprout only from clear thinking. Any literary work would have its emotive appeal and rhythmic grace and prose writers would appropriate these qualities in their writings, but with them, lucidity came first. A master writer should be able to express the most subtle of thoughts in the clearest words possible.

Paul's prose was remarkable, not only for its lucidity, but its euphony, dignity and its lively contact with life. Good prose is never stilted or static. The prose of Paul grew with the growth of the language, yet, it retained its essential qualities. Consistently throughout, Paul wielded prose as an instrument of discrimination, exposition of profound ideas and dissemination of liberal thoughts.

By the independence of his spirit and the indomitable power of his thoughts, Paul exercised a tremendous influence on his contemporaries. Those who came in contact with him instinctively looked upon him for guidance; those who tried to oppose him were impressed with his integrity; even the worst of his enemies were full of admiration for his sincerity and his genuine concern for the development of his people and his language.

Kuttikrishna Marar and Joseph Mundassery held Paul in high esteem and Vaikkam Muhammad Basheer looked upon him as his guide and philosopher, to speak only of just three major writers of Kerala who paid the highest praise to Paul's genius. He died in July 1952.

Joseph Mundassery looked upon Paul as his senior colleague and guide. In his autobiography he refers to his association with Paul with warmth. This is how he estimates Paul after having described his last meeting with him at Trivandrum: "Paul's untimely demise was a heavy blow not only to his family, but to the cultural renaissance of Kerala. For me, I felt as though I had lost the torch-light on me was through the first route of progress. Paul was indeed a genius.

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He proved himself to be one in all the fields of his activity.

He believed that man was entitled to freedom and comfort in his life. He remained a free bird to the last. The burial he was given by the church authorities was a testimony to the price he had to pay for it. Towards the end of his life, his joy was converted into grief, comfort deserted him forever. Though he bore a volcano in his heart, his composure was unruffled. He was a man rather short, but with a soul ever so lofty."

Paul was the Founder-President of Kerala Progressive Writers' Organisation which swore by the dictum that "art was for life", and totally rejected the theory of "art for art's sake", literature, worth its name must conform to the laws of beauty, but it had to touch life at its roots, and give expression to the inmost urges of the people.

Marar would at no time brook any compromise of the fundamental principles of beauty with the treatment of political or social problems and he had his doubts about the objectives of the progressive writer's organisation. worthy:

There have been a few essays written on Paul, but no biography nor study of him has appeared so far in Malayalam. Paul was one of the first Malayalam critics to assert that literary sensibility was to be renewed from time to time. In fact even as early as the forties, before modernism made its entry into Malayalam literature he had explained its rationale in his essay, "Art and Age". He wrote: "When the correspondence between a writer's inner self and the social milieu collapses, the writer retreats from the external world into the inner world and engages himself in individualistic experiments and pursuits."

None of the modern writers in Malayalam has brought forth a more valid argument in vindication of modernism. But, Paul knew that if such experiments were to be solid achievements instead of being mere efforts, they should work out a new sensibility unifying the best in the tradition with the most seminal in the modern.

Paul had an integrated vision of life and a unified approach to literature. He had his reservations about religion, but he had firm faith in man and the great moral values of life in the Arnoldian sense. The greatest human achievements may be ephemeral, but man himself shall not only survive, he shall overcome. Paul was committed to the liberation of society, but he was not a communist.

He fought for progress, but it was the progress of all through all, under the leadership of the best and the wisest that he had in mind. Progress was not to be achieved at the expense of individual freedom. Paul was a votary of beauty, but to him beauty was not the ivory tower into which a writer escaped. His outlook was scientific, but he was not a materialist, not even a naturalist.

Paul aimed at the liberation of the human mind from all oppressing superstitions and traditions. But he also knew that the best of traditions were more liberating than the life-negating ideas. Contrasting some of the Soviet writers with the modern Kerala writers, he pointed out that the Kerala writers were greater, for they stood on the shoulders of their hoary heritage. The high ideals of humanity were to stay and to rejuvenate humanity ceaselessly.

Paul was against the exploitation of eroticism in literature. Though he knew Freudian psychology, he was not for a blind application of it in literature. He respected the great masters of the West; but he never felt that Kerala writers stood only in their shadows. In his estimate, a writer like Basheer ranked with the world's best short story writers. If only Malayalam were widely spoken, Kerala writers of the first rank would have been appreciated the world over, he wrote. He limited himself to his range. He was a master of prose, his reading in fiction was far and deep.

He wrote about both prose and fiction with authority. Yet, he was modest in his claims. In a

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note he sent to Mr. S.K. Nair with reference to Mr. Nair's pen-portrait of him, he wrote, "If I were to begin my education today, I would have tried to become a first rate literary man in Malayalam. I would have tried (with others) to secure for Malayalam literature a laudable place in the comity of world literature. I started reading Malayalam only after I became a teacher of English. My contribution is chiefly to the field of English teaching in Kerala. I couldnot integrate my love of Malayalam with the profession I had chosen."

Yet, Paul became the great critic that he was not only because of his genius, but also because of his mastery of English. As we have seen, Paul was much greater than just a Professor of English. He was one of the shapers of the Malayalam literature of the 20th century. Alongwith Marar and Mundasserry he bestrode the world of Malayalam literary criticism for two decades, like another colossus. On Paul's death Professor C.A. Sheppard, his colleague, said, "Paul had a large library, but the man was much larger."

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Pavanan (1926 —)

Pavanan, born in 1926, is a leading Malayalam writer and journalist.

Pavanan real name P.V. Narayanan Nair, is a major writer in Malayalam. He had his early schooling in the Gurukula tradition. Even later he did not take a formal degree, though he acquired mastery of Malayalam and English, besides a smattering of a few other Indian languages.

He worked for two years in the army, another two years in Government service and twenty-seven years as a journalist in various publishing establishments. In 1975, he was appointed Assistant Secretary, Kerala Sahitya Akademi, and was promoted in 1977 as Secretary, which post he held until he retired in 1984.

Pavanan has been associated with a number of literary, social and cultural originations. His travels to Russia and East European countries became subjects of two of his well-known travelogues.

His literary contributions, twenty-five original works and some translations, cover a wide range of subjects such as history, criticism, sociology, culture and Indian philosophy. *Kaviyum kalavum* deals with the poetical works of Vayalar Rama Varma, and *Subramania Bharati* is the biography of the Tamil poet prepared for the Kerala Sahitya Akademi. *Yukti darshanam* is a volurninous work compiled and edited by him.

Pavanan will be remembered as a promoter of literature also. It was during his tenuree as Secretary that the Akademi produced some of its prestigious publications including the best known *Comparative Indian Literature*.

He received the Soviet Land Nehru and the Puthezhan Award (for the best literary work) in 1980, the Prathibha Award and the Vyloppillil Award (both for distinguished service in the field of culture) in 1981 and 1984 respectively.

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Pearson, William Winstanlay (1881 — 1923)

W.W. Pearson, born in 1881, was a man of high idealism and liberal outlook.

W.W. Pearson was born on 7 May 1881 in a well-known aristocratic Huguenot missionary family in England. His father was a religious and upright man. When the famous Education Law was passed by the Balfour Ministry, his father became a passive resister. In spite of repeated confiscation of his property, Pearson's father continued to protest against that law. His mother came from a famous Quaker family of London.

The influence of his parents on the young Pearson was tremendous. Pearson inherited the upright and unbending character of his father. The religious bent of his mind and his love of his mother moulded his life to a great extent. Non-violence and love were the two watchwords of his life. He became a missionary in the footsteps of his father.

After his studies at Oxford and Cambridge Universities, he got his degree in Botany. He joined the London Mission Society and served the poor areas in London for sometime. He came over to India to serve the College of the London Mission Society in Calcutta as a Lecturer in Botany. But, this young idealist teacher could not confine himself within the four walls of the College and soon became involved in the youth problems in Calcutta.

While in Calcutta, he developed a passion for reading the works of Tagore, Aurobindo and Sister Nivedita. At the sametime, the optimistic and revolutionary mind of Pearson was attracted to the works of Mazzini. He translated Mazzini's 'The Duties of Man' and wrote an introduction. He had respect for the Bengalees and became intimate with them in Calcutta. This was not liked by the authorities. They wanted that Pearson should only engage himself in furthering the cause of Christianity in Bengal. They thought that his intimate contact with the Bengalees would damage the prestige of the institution with which he was associated. For this reason as well as for bad health, he resigned the Lectureship and went back to England.

Pearson was introduced to Rabindranath Tagore during the latter's visit to London in 1912. At once, he was attracted by the poet and decided to return to India. For sometime, he acted as the guardian-tutor to the son of Lala Sultan Singh, a famous businessman of Delhi. Thereafter, he came to Santiniketan, alongwith C. F. Andrews, and dedicated himself to the work of the Ashram.

Meanwhile, he was greatly agitated by the Passive Resistance of Gandhiji in South Africa. On the advice of Gokhale, Pearson decided to join Gandhiji in his struggle. He left Santiniketan on 30 November 1913; and after spending some fruitful time in South Africa, came back to the Ashram to pick up the lost threads of his work.

The distressed condition of the Indians working in the sugar mills of Fiji made him restless, and he again left Santiniketan to fight against the reactionary capitalist rulers of Fiji and protect the rights of contract labour. His efforts bore fruit and the transportation of contract labourers from India was stopped. Thereafter, he came back to India via Australia.

Pearson was greatly disappointed in Santiniketan. He had formed a lofty idea of the system of education in the Ashram after his discussions with Rabindranath. But, he could

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not discover that ideal picture anywhere in Santiniketan. He was greatly pained by the actual condition there. He had not really come to serve an institution tagged with the shackles of Calcutta University.

He had not thought of simply teaching English to the students of the matric class. Pearson's lofty idealism dashed against the hard reality in Santiniketan. Tagore also shared his pain. But, the poet had to reconcile his idealism with the needs of the time because of his colleagues and the guardians of the inmates of the Ashram. Pearson was not able to tolerate the compromise.

When Tagore left for Japan in 1916, Pearson offered to accompany him. From Japan, they went to America where Pearson helped the poet in his 'Continental Speeches'. Tagore came back to India, but Pearson stayed back in Japan. There he wrote a pamphlet in which he expressed the hope that India would achieve freedom and requested the Japanese to help the cause. He immediately invited the wrath of his own Government. He was arrested in Peking and was sent from Hong Kong to England. He was interned in his house at Manchester.

After the conclusion of the First World War he was released. He received Tagore as the poet visited England again. Pearson acted as his Secretary in England. He accompanied the Poet to Holland, Belgium and Paris and ultimately came back to Santiniketan on 26 September 1921. This time, the warm and humid climate of Santiniketan did not suit his health. To recover his broken health he went to England. After his recovery he visited a few health resorts in Europe. During his travels through Italy he died in a rail accident on 25 September 1923.

Pearson was a man of high idealism and liberal outlook. True to the character of a missionary he considered love of fellow human beings as the highest form of religion. He was greatly pained by the prevailing rigours of the caste system and poverty in India. He believed that India's salvation lay in the advancement of education. This was the reason why he was so attracted by the experiments made at Santiniketan.

He wanted a system of education that would impart 'useful learning'. He criticised the Indian system as a lifeless one. Pearson was a great admirer of Tagore. He helped the Poet not only in his organisational work, but also translated many of his works into English. In spite of his differences with Tagore, he loved Santiniketan very much. He was in turn loved by students and teachers alike. He was actually the loving soul of Santiniketan.

It is really remarkable that an Englishman himself, Pearson should devote his life to the service of this country. India was the dream of his heart. He no doubt loved his motherland; but he did not believe in aggressive nationalism. Unlike many of his missionary friends, he did not come to civilise India. He came to love the people and the land.

He felt ashamed when he found India being oppressed by his own countrymen. He often said : "By keeping down India the English will lose their soul." In the words of Tagore himself, " We seldom meet with anyone whose love of humanity was so concretely real, whose ideal of service so assimilated to his personality as it had been with him."

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Pednekar, Hirabai (1885 — 1951)

Hirabai Pednekar, born at Savantawadi in 1885, is famous dramatist of Marathi literature.

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Hirabai Pednekar was born at Savantawadi, Maharashtra, in a family of artists. Hirabai had her formal education up to the 7th class after which she engaged a private tutor to have her lessons in literature. She soon acquired proficiency in the Marathi language and a working knowledge of Bengali, Hindi and English.

Singing, dancing and thus entertaining men was the profession of her community. Hirabai adopted the family profession to earn her livelihood. She was a very good singer and soon attracted a number of prominent poets, novelists and dramatists who began to visit her house frequently. Some of them composed poems on her, and one famous dramatists even modelled the heroines of his musical plays on her.

Hirabai also started composing poems, some of which were published in the prominent Marathi journals like Manoranjan and Udyan. Her humorous short story, 'Maze atma charitra' (My autobiography), published in the magazine, Udyan was also highly acclaimed.

However, she is mainly known as a dramatist. Her first play, Jayadratha vidamabana, was published in the year 1904. It was an amateurish attempt at play writing, but her poetic compositions incorporated in this musical play were highly appreciated by the critics.

Encouraged by this moderate success, she wrote her second play, *Damini*, which was published in the year 1912. The play was staged by the famous Lalitakaldarash Company of Keshavrao Bhosale. It was a kind of social-musical play with a very complicated plot, poetic dialogues and enchanting musical composition. This made her the first Marath woman dramatist whose play was staged by a prominent dramatic company.

The literary history created by Hirabai did not end with her death. On the contrary, she became the focus of literary interest even after her death. The well- known writer, M.L. Varadpande, wrote a unique book in Marathi called Kolhatkar.

Varadpande tried to explain how their friendship influenced their respective writings. This book created a controversy in the literary circles in Maharashtra and paved the way for frank biographical and autobiographical writings. A play was also written on an similar theme.

It was really creditable for Hirabai, a woman from a downtrodden community engaged in the business of entertainment, to be able to become a writer of some significance an dinpire those around her.

It may also be noted that many prominent Marathi dramatists including Kolhatkar and Gadakari took help from Hirabai in composing music for some of their compositions included in their plays. One can say that in this way Hirabai influenced the Marathi stage-music to some extent.

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Pendse, Shankar Damodar (1897 — 1974)

Shankar Damodar Pendse, born in 1897, was an eminent Marathi scholar, a critic and an orator.

Shankar Damodar Pendse was a scholar, a

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critic and an orator. In 1908 he was expelled from school for protesting against the arrest of Lokamanya Tilak. In spite of many hardships, he obtained the degrees of Vedantatirtha (Calcutta), Shastri, M.A., M.O.L.(Lahore), and M.A. (Nagpur). He joined Hislop College, Nagpur, as Professor of Marathi.

His articles 'Karmayoga Ki Karmasanyas', 'Shri Jananeshani Shaivagam' and 'Rajguru Samartha Ramdas ani tyanche akshepak', serially published in Kesari and Lokashikshana respectively were favorably received and later on published in a book form. *Maharashtracha sanskritik itihasa* (Cultural history of Maharashtra, 1939) which gives a panaoramic view of the cultural development of Maharashtra spanning from the Vedic Age to the age of Ramdas, established him as scholar-critic.

His doctoral dissertation on 'Shri-Jnaneshwaranche Tatavainanal' (Philosophy of Jnanaeshwar, 1939) reveals the range and depth of his scholarship. After his retirement, he made a valuable contribution to the study of the Bhagwat sect of Maharashtra. He was President of Vidarbha Sahitya Sammelan (1953) and of Maharashtra Sahitya Sammelan (1955).

His main works: Shri Jnaneswarancha abhyas (A study of Shri Jnaneshwara, 1954), *Vaidik vangamayatil Bhagawatadharamacha vikas* (Development of the Bhagawat-cult in Vedic Literature, 1965), *Pauranik Bhagawat dharma* (The Bhagawat-cult in the Puranas, 1967), *Maharashtrach Bhagawat dharma*: *Jnandeo* and *Namdeo* (1969), Bhagawatottam santa: *Ekanath* (The best among the Bhagawat saints: Ekanath, 1971), *Bhagawata* dharma: *sakshatkari sant Tukaram* (Bhagawat sect: enlightended saint Tukaram 1972) and Rajguru Samartha Ramadas (1974).

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Pense, Sripad Narayana (1913 —)

Sripad Narayana Pense, born in 1913, is a distinguished Marathi novelist and playwright.

Sripad Narayana Pense is a distinguished Marathi novelist and playwright. In his young age Pendse had to lead a life of exemplary hardship and struggle. After doing his B.Sc in 1942 he taught in a school for a few years. Then he joined B.E.S.T. and worked there until his premature retirement in 1968.

Pendse, though known as novelist, started his literary career with a collection of pen-portraits and short stories, entitled Khadakavaril Hirwas (1941). Some of these later on formed the nucleus of his better known full-length novels. Elgar (1949) was his first novel. It attracted the attention of discerning critics and paved the way for his later successful novels. Elgar tells the story of tow friends, a Hindu and a Muslim staying together in a Konkan village. This novel was followed by Haddapar (1950), the story of a committed school teacher, who refused to serve as a cog in the machine.

Then came Garambicha Bapu (1952), his most popular novel on illicit love. It depicts the adventures of a rude vagabond, who makes good and yet is denied the sympathy of the villagers, who treat him as an outcast on account of his relationship with a widow. Bapu is a lone wolf and the prototype of the heroes and heroines of his later novels like *Harya* (1954), *Yashoda*

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(1957) and *Kalandar* (1959). *Rathchakra* (1962) is considered to be his master creation.

This novel won the Sahitya Akademi Award (1964). It deals with the tragic adventures of a forlorn woman, forsaken by her husband and destined to fend for herself and her children all alone. It is a saga of courageous struggle of a strong woman, serialised on television in 1987.

The Pendse novel is the novel of local colour, the locality being a very small strip of Konkan land with its typical flora and fauna, and men and women. It is small world of village folk, their habits and characteristic life-style and their culture. These novels of Thomas Hardy.

In the last decade, however, Pendse wrote novels like *Lavhali* (1969) and *Octopus* (1972) which deal with life in Bombay. Lavhali, a story of middle class chawl-dwellers, is composed of entries in a diary, while Octopus, the story of a homosexual artist, his wife and their self-willed daughter, is narrated through the medium of dialogues and conversations. These novels differ from the earlier ones, in respect of the locale and style.

Pendse has himself dramatized many of his novels like *Garambicha Bapu* (1965) and *Rathchakra* (1980). His original play, *Sambhusanchya chalit* (1968), is a picturesque dramatization of Bombay's chawl-life. His other plays are Raje Master (1964). *Yashoda* (1965), *Asa zhala ani ujadala* (1969) and *Chakravyuha* (1970)

Pendse has also written short stories which are collected in two volumers, *Yashoda* (1957) and *Jaumman* (1969). His autobiography, Shri Na Pendse: Lekhak ani manus, was published in 1974. Recently he has published a novel called Tumbadche khot in two volumers, a sag of three generations set in a typical village in Konkan.

Whatever his output in other literary forms like the short story, the drama and the autobiography, Pendse's fame mainly rests on his novels which have a distinct local colour and flavour.

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Perelira, Luis Antonio (1919 —)

Luis Antonio Perelira, born in 1919, is a prolific Konkani writer, journalist, orator, licentiate in Theology and Philosophy.

Luis Antonio Perelira is a member of the Advisory Board, Sahitya Akademi and Kala Akademi, Goa. He has contributed generously articles on various subjects such as history, linguistics, literature, theology, philosophy, travelogue in both Konkani and English to *Udentechem Nekhetr, Vauradeamcho Isht, Uzvad, Roti* and other literary reviews.

His contributions to Konkani language include *Kurpechim Kirnam* (Rays of light, 1952), *Anvlam* (Flowers, 1973) *Tuzo vichar* (Your query, 1974), *Kalljidar* (Courageous, 1975), *Zatrekar* (Traveller. 1976), *Dhartorevaili sundari* (The earth is beautiful, 1977), *Amchemmis* (Our mass, 1975), *Gouychem mannik* (The pearl of Goa, 1975), *Gouyche dhartarevailo* (Of the Goan earth, 1977), *Jezuchim kamlam* (Jesus: lotus flower, 1976)

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Vadal ani varem, (Typhoon and breeze, 1979), *Konkani shastri Dalgado* (Konkani scholar Dalgado, 1981).

They have received great acclaim from Konkani readers. *Vadal ani varem*, a novel, depicting the life of Goan priest, received two awards from the Konkani Bhasha Mandal, Goa, and the Konkani Kendra, Mapusa, whereas his *Gouyche Dhartarevailo* received an award from the Bhasha Mandal.

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Periasami Thooran, M.P. (1908 —)

M.P. Periasami Thooran, born at Erode in 1908, is a noted poet and short-story writer.

M.P. Periasami Thooran was born in Erode, studied at the local Mahalana High School. and graduated from Madras University. Apart from 'Tamil and English, he knows Hindi, Sanskrit and Malayalam. Even as a high school student, he was influenced by Subramaniya Bharati and Mahatma Gandhi. When he was a college student, he published a monthly magazine. *Pithan* (1928-30), and wrote poems and stories.

As a college student, he unearthed the essays and poems of Subramania Bharati, till then unknown to the public, and later published them in one volume, *Bharathi Tamil.* In 1979-81, he classified the works of Bharati subject-wise and published them in eight volumes.

He took special interest in psychology and wrote many Tamil books Like *Kulandai ullam* (1947), *Parambariyam* (1949) and *Kumarapparuvam (1954).*

In 1933, he joined Sri Ramakrishna Mission Vidyalaya and served in that Gurukulam for 15 years. In 1948, he became the Chief Editor of the *Tamil F:ncyclopaedia* and published ten volumes of' the book. Then as Chief Editor, he published a children's encyclopaedia in Tamil in ten volumes and retired in 1978. In all, he has written 58 books.

He took part in Tamil Isai Movement and composed many kirtanas in Tamil. He was honoured for his services by the Tamil Writers' Association, Children's Writers' Association and Bharati Sangam. The title of Padma Bhushan was conferred on him in 1968 by the Government of India.

He was given the title Kalai Manami by the Iyal Isai Islataka Manram in 1970. The Tamil Nadu Government gave him a prize of Rs. 10,000/- in 1981 at the fifth World Tamil Conference for his contribution to Tamil literature. A number of books written by him won honour and prizes from various literary orgainisations. He is very much interested in children's literature. He still continues writing.

His other works include *llantamil* (Poems, 1949), *Parampariyam* (Psychology, 1949). *Kum;urapparuvam* (Psychology, 1954); *Kalingarayan Kodai* (Short stories, 1956), *Anaivum punaiyum* (Poems for children, 1957), *Mavilakku* (Short stories. 1958), *Kanagathin kural* (Translation, 1958), *Mavakkallan* (Novel for children. 1961), *Thuran kavithaigal* (Poems, 1962), *Thangac sangili* (Short stories, 1962), *Thagorin imperum katturaigal* (ed. Thooran, 1962), *Kadal kadantha natpu (Translation* 1963), *Surappuli (A* novel for children, 1966), *Bharatiyum pattums* (Bharati writings, 1979), *Bharatiyum samugamum* (Bharati writings, 1980) and *Bharatiyum kadavulum* (Bharati writings, 1981).

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Perinben (Captain) (1888 — 1958)

Perinben, born at Mandvi in Kutch State in 1888, was a founder-member of the *Rashtriya Stree Sabha*, a nationalist women's organisation

Perinben, a grand-daughter of Dadabhai Naoroji, India's grand old Man, was born on 12 October 1888 at Mandvi, in Kutch State, where her father was the doctor in charge of the State Civil Hospital. She lost her father in 1895 and her mother, Virabaiji, sent her to the Cathedral Girls' High School, from where she passed the Matriculation examination of the Bombay University in 1903.

She studied at the Elphinstone College for a year. In 1905, she joined the Sorbonne University in Paris, studied French Language and Literature and passed the Teachers' examination. In 1925, she married Dhunjisha S. Captain. a solicitor.

In Paris, she soon gravitated towards the small coterie of distinguished revolutionaries-Madame Bhicaji Cama, Hardayal, Birendra Chattopadhyaya and Shamji Krishna Verma. With Madame Cama, she tried to help Savarkar in his bid for freedom; both of them attended the first Egyptian National Congress (1910) at Brussels as delegates on behalf of the Egyptians. Perinben was an active participant in the struggle of the Polish Colony in Paris against Czarist Russia.

The two remarkable influences on her were those of her grandfather and mother ; from Dadabhai she inherited her love of freedom, from her mother, her courage. When she returned home in 1911, she and her sisters had an experience somewhat similar to Mahatma Gandhi's in South Africa; they were not allowed to board a first class railway compartment occupied by European women; they insisted and the Station Master intervened and they travelled first class.

Her meeting with Gandhiji in 1919 made her eschew violent means and she accepted his thesis and programme. She was among the first to wear Khadi. She was a founder-member of the 'Rashtriya Stree Sabha' (1921), a nationalist women's organisation to spread the message of Khadi and to work among the Harijans.

In 1930 its volunteer corps, Desh Sevika Sangh, carried forward the twin programme of Swadeshi and prohibition. Perinben took a more vigorous and active part; she was a member of several "War Councils" of the Bombay Provincial Congress Committee and its first woman President when she was arrested on 2 July. During the Civil Disobedience Movement of 1932, she was among the first group of women to be arrested, and lodged in the Bijapur jail. She courted imprisonment also as an Individual Civil Resister.

In 1932, the Gandhiji Seva Sena replaced the earlier organisations which were declared illegal; Perinben was its Honorary General Secretary till her death; so was she to the Hindustani Prachar Sabha, started in 1935, for teaching and propagating the national language in the Devanagri and Arabic scripts. She was one of the early recipients of Padmashri.

Brought up in comfort but simple in her habits, she bore the rigours of political work and jail life without demur. She inspired all who came in contact with her by her sincerity of purpose, courage in the face of odds and love of liberty and humanity. She passed away on 17 February 1958.

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Petalikar, Ishyar Motibhai (1916 —)

Ishyar Motibhai Petalikar, born in 1916, is an eminent Gujarati fiction writer, essayist and social activist.

Ishyar Motibhai Petalikar was a fiction writer, essayist and social activist, Born in a farmer's family in a small village in Gujarat, he did not have the opportunity to study in college. He was a keen observer of rural life and taught in a school for some years, and then took to writing as a career.

So far he has published 23 novels, 11 collections of short-stories, 12 collections of essays mostly on social themes, and about 20 other miscellaneous works. Besides writing a weekly column in *Sandes*, a Gujarati daily published from Ahmedabad, Petalikar devotes considerable time to social service.

Janamatip (1944), his first- had the distinction of being introduced to the Gujarati reader by the eminent poet and critic, Jhaverchand Meghani. The novel deals with a criminal tribe of Gujarat, the Patanavadiyas.

Another book of Petalikar published in 1944, was *Gramachitro*. The book consists of pen-portraits from rural life, and was an instant success. Of his other novels, *Mari haiya saghadi* (1950), *Tarana othe dungar* (1954) and *Rnanubandh* (1963) deal mainly with marital problems. *Lakhya lekha* (1945), *Dharatino avatar* (1946), *Kanku he kanya* (1947), *Madhata* (1950) and *Bhavasagar* (1951) have the rural life of Gujarat as their main theme. Of all his novels *Bhavasagar* is considered best by name critics.

In 1959 Petalikar published a novel *Premapanth* in which he depicted the urban life and its problems for the first time. His subsequent novels like *Yuganam endhan* (1961), *Jay parajay* (1963), *Lakshagrah* (1965), *Jujavam rup* (1967), *Setubandh* (1969) and *Abhijat* (1971) deal with urban themes.

But in these novels the social reformer in Petalikar gets the better of the critic in him. Realising this, the author decided not to write novels for some years. It was only after eight years, in 1979, that he published *Parodhanum andharum*,a novel dealing with the post-Independence rural life of Gujarat.

'Lohini Sagai', a short story by Petalikar, had the distinction of winning a prize in an international short story competition organised by the *Herald Tribune* of the U.S.A. Even in his short stories Petalikar is successful when he deals with rural life. In 1961 Petalikar was awarded the Ranajitaram Suvarnachandrak in recognition of his contribution to Gujarati literature.

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Petit, Dinshaw Manockjee (Sir) (1823 — 1901)

Dinshaw Manockjee Petit, born in Bombay in 1823, was an eminent industrialist and remembered for his public service and extensive charities.

Dinshaw Manockjee Petit, was born in Bombay on 30 June 1823 in an affluent Parsi family which had migrated from Surat. When only fourteen, his schooling ended and he married Sakarbai Panday. Starting out on Rs.15/- a month as salary, he soon showed a natural aptitude for business. He made his mark as a captain of industry and was "one of the pioneers of the movement, which has revolutionised

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Bombay and converted it into an Eastern Manchester."

From two mills in 1858, the number increased to eighty-two in 1898. He had the foresight to advocate that Indian products must at least be equal in every respect with English manufactures to compete in foreign markets. Though conservative in outlook, he was an employer with "heart and feelings". He looked after his workers and provided cheap and sanitary residences for them.

He is remembered for his public service and extensive charities rather than as a mill magnate and industrialist. He helped to found the Bombay Millowners' Association (1875), of which he was the Chairman (1879-94), and to establish the Bombay Native Stock-Brokers' Association. He was a member of the Bombay Chamber of Commerce and the Bombay Municipality, a Fellow of the University of Bombay, the Sheriff of Bombay, and in 1887, he was the first Parsi appointed on the Viceroy's Council.

He generally kept aloof from politics, but when occasions arose he did not hesitate to criticise Government politics. He was for several years a member and later, Chairman of the Bombay Association, Vice-President of the Bombay branch of the East India Association founded by Dadabhai Naoroji, and after their merger, a member of the Bombay Presidency Association.

From an early age, he began to take a keen interest in all matters—social, religious, educational—associated with the Parsis. He helped to start Girls' School in Bombay and Poona and School for boys and girls in towns and villages in Gujarat and Maharashtra. He was among those responsible for erecting the Towers of Silence in India and Persia; he built fire-temples at several places.

He devoted much energy towards drafting a Code of Laws for the Parsis as a member of the Parsi Law Commission and served with distinction on the Parsi Panchayat. He was foremost in helping the Zoroastrians persecuted in Persia to settle down in India.

His charities were numberless. His contributions to flood and famine relief, in India and Ireland, were handsome. He relieved human suffering wherever he found it. Homes for lepers, Dharamshalas, dispensaries and hospitals in western India are standing monuments to his munificence. He encouraged veterinary science and built hospital and pinjrapoles for animals and birds.

What he contributed towards the spread of education, from primary to higher and technical education, cannot be easily computed; he freely gave off money and land to construct and maintain schools and colleges, libraries and museums. Valuing manual and industrial training, he established industrial schools in several districts of Maharashtra and finally capped this by his generous contribution to the Victoria Jubilee Technical Institute in Bombay.

He had the golden touch; but he also had a large heart and a catholicise of mind which made him share his future with his fellow countrymen.

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Petit, Jameshedji (1856 — 1888)

Jameshedji Petit, born in 1856, was a famous Gujarati poet.

Jameshedji Petit was a poet, born in a wealthy Parsi family. He matriculated in 1875. He was interested in English literature as well as Gujarati literature. He composed a long poem of 3158 lines on natural beauty and devotion to God during his school years, which he completed in 1873. It was published serially in the magazine, *Jnanavardhak*. He translated quite a few English and Persian poems.

Apart from *Jnanavardhak*, his poems were also published in periodicals like *Vidyamitra*,

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Gul Afsana and *Fursad*. His poems were brought out in a collection, called *Mari Majeh ane biji kavitao* (1892), published by Pestonji Mistry. Under the influence of the English romantic poetry he made an attempt to start a new trend in Gujarati poetry.

In those days when rhyming was a predominant characteristic of poetry, he was the first to experiment with blank verse in Gujarati. Several poets before him sacrificed the beauty of a poem in order to keep the metre alive, but he gave more importance to the spirit of the poem. Apart from writing poetry, he compiled a collection of Gujarati proverbs, the major portion of which was published in the Jnanamitra.

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Phadke, Narayan Sitaram (1894 — 1978)

Narayan Sitaram Phadke, born in 1894, was an eminent Marathi novelist and pioneer of the personal essays.

Narayan Sitaram Phadke was an eminent Marathi novelist and pioneer of the personal essays. After the death of Haribhau Apte, the father of the modern Marathi novel, in 1919, two important novelists, V.M. Joshi and N.S. Phadke, established new treands in fiction. The latter had published a *bulky novel Alla hop Akbar* (1917), an adaptation of Marie Correlli's popular novel Temporal Power.

Narayan Sitaram alias Appasaheb Phadke was born on 4 August 1894 in a middle-class Brahmin family at Karjat, district Ahmednagar. His father Sitarampant, was a Government servant holding high posts in the Revenue and Public Works Departments. He was very often transferred and so Phadke had to change his primary school, frequently. However, Phadke's secondary and higher education was imparted in Poona. He passed his B.A. in 1914 and M. A. in 1917 from the well-known Fergusson College, topping the list in the Philosophy group and winning all the medals and prizes in both the examinations.

Phadke's father was an erudite scholar and used to deliver discourses on *Jnyaneshwari* and the six systems of Indian philosophy. He used to compose mythological narratives for his 'Hari-kirtans'. He led a traditionally virtuous and pious life and was highly respected by the society. But, the physical pangs and sufferings that Sitarampant had to go through in his last illness turned his son Narayan into an atheist. However, love for serious study which he inherited from his father led him to write his first biographical treatise, 'Dadabhai Naoroji'. In his college days, Phadke began to take an interest in fine arts, especially literature. He began his career as a writer of fiction by adapting Marie Correlli's Temporal Power as 'Alla Ho Akbar' in 1917.

In 1919, Mahatma Gandhi gave a clarion call to the Indian youth to join the freedom struggle. Phadke, a sensitive young Professor of the New Poona College, resigned his post and plunged into the Civil Disobedience Movement. With his fiery speeches full of patriotic fervour, he exhorted the college students of Poona to boycott foreign education and foreign goods. However, he was soon disillusioned as far as active politics was concerned. This political interlude proved to be very brief and lasted hardly a year.

His political background and a book on Eugenics that he wrote made Phadke a controversial figure and he could not secure a permanent

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job for the next six years. After roaming about in different places such as Hyderabad (Sind), Nagpur, Delhi, etc., he at last got the post of a Professor of Philosophy in the Rajaram College, Kolhapur, where he remained for the next twenty-five years.

Here he became associated with the editorial work of the Ratnakar, a literary monthly of Poona, in which he began to serialise his novels and other writings. With his early novels, 'Kulabyachi Dandi' (1925) 'Jadugar' (1928), 'Daulat' (1929) and 'Atkepar' (1931) he achieved tremendous popularity and became the foremost Marathi novelist of his time.

Phadke's contribution to Marathi fiction is quite significant. His novels and short stories were certainly a welcome development on the pre-1920 Marathi fiction. They reveal a precise and single core, neat structure, economy of material and a highly polished urban style. Moreover, in his treatise, 'Pratibhasadhan' (1931), Phadke attempted to formulate a theoretical basis for his craft, advocating the famous dictum of art for art's sake'.

His depiction of the love-life of young pleasure-seeking men and women from the higher middle-class created an almost overwhelming taste for escapism, making him immensely popular with college students. Now when he has completed over sixty-six novels, one however, feels that what he gained in technical neatness, he lost in emotional depth and subtlety. His principle 'art for art's sake' turned out to be 'art for entertainment's sake'.

Phadke has introduced social and political problems in many of his novels like 'Niranjan' (1932), 'Uddhar' (1935), 'Asha' (1937), 'Pravasi' (1937), 'Samarabhumi' (1938), 'Pratinja (1942), 'Shakuntal' (1943) and 'Zanzavar (1948). Not only that, but he has also attempted to despite the tragic sage of Netaji Subhaschandra Bose's Indian National Army in his trilogy 'Shonan' 'Asman' and 'Tufan'. But Phadke's treatment of the socio-political problems is so superficial that one never feels them to be germane to his themes. What comes out of these so-called socio-political novels is nothing more than 'he and she' type readable love-stories.

It is to Phadke's credit that he introduced a new genre, the personal essay, to the Marathi reader in 1926. He has aptly named the first collection of his personal essays as 'Gujagoshti' (1933), meaning informal, confidential talk. Phadke is a born orator and his important speeches on literature and arts are published in a book form. He has travelled all over India and has written lucid travellogues.

He wrote 'Yugantar' (1931) and a few more plays, but they were not successful on the stage. He also edited the *Zankar*, a Marathi weekly. Charges of plagiarism from Clayton Hamilton's book 'Art of Fiction' were made against his controversial treatise on the cultivation of inspiration, 'Pratibhasadhana' (1931). It, however, got the Bhojaraj Prize for original work.

Great as a man of letters that Phadke was, he came in for a lot of criticism for his romance with his literary disciple and friend Kamal Dixit whom he married (1942), after deserting his devoted first wife in her late middle age.

All said and done, Phadke is a great literary figure, a veritable colossus among the writers of Marathi prose. Recently he published his autobiography, 'Maze Jeeven: Eka Kadambari' (1969), which amply testifies to the fact that Phadke has lived a full life. Phadke's literary greatness was recognised by Maharashtra when he was elected the President of the All Marathi Literary Conference held at Ratnagiri in 1940 and by the nation when he was conferred the title of 'Padmabhushan' in 1962.

Phadke was the first writer to introduce the personal essay to the Marathi readers. His first steps in this direction were rather faltering, but very soon he mastered the technique. These essays too appeared first in Ratanakar under an apt heading 'Gujgosthi'. These personal essays are the finest kind and for their a few sheet

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charm and grace they are unparalleled. He has quite a few collections of short stories to his credit. He has also written many plays, but none of them made any mark.

One of his books on the making of literature *Pratibha sadhana* (1931) deserves special mention. Laghukatha: mantra ani tantra, is this criticism of short story as a genre. *Kadambari* (1969). Apart from this, he has written a few articles in appreciation of books, arts, sports, etc.

Phadke presided over the Marathi Sahitya Sammelan held at Ratnagiri in 1940 and was honoured with the title of Padmabhushana (1962). His main works are Daulat, Akherche band, Pratibhaa, Sadhana, Gujgoshti.

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Phadke, Wasudeo Balwant (1845 — 1883)

Wasudeo Balwant Phadke, born in 1845, was the first revolutionary in modern India who took to arms to drive out the British.

Wasudeo Balwant Phadke is perhaps, the first revolutionary in modern India who took to arms to drive out the British. The Phadkes are Chitpavan Brahmins of the same caste as the great Peshwas of Poona. The family hailed from Kelshi, a village in the Ratnagiri district of Konkan. In the sixteenth century, it migrated to Shirdhon in Kolaba district to improve its fortunes. At the time of the Peshwa's final defeat in 1818, Wasudeo Balwant's grandfather, Anant Rao, was in command of the Fort of Karnala overlooking Shirdhon, which he did not surrender without putting up a fight. Though the military command was lost in 1818, the name Subahdar stuck; both the grandfather and father of Wasudeo were known in their circles as 'Subahdar'.

The military tradition of the family and the close association of the commandants of Maratha forts with the hill tribes of Kolis and Ramosis living in their proximity explain why Wasudeo Balwant should have turned to them when he organised an armed revolt against the British.

Wasudeo Balwant was born on 4 November 1845. Strong of limbs, he was rebellious by nature and mischievous in disposition and much pampered by his grandparents in whose family he grew up. He loved the life in the open, learned wrestling, fencing, riding and later became an expert in the use of arms; but for book-learning he showed little taste. It was only when he was ten years of age that he started going to school regularly.

After spending four years in a primary school he went to the Poona High School and learned English for a couple of years. He had been married by this time (in 1859), and as the family fortunes had been much depleted by ostentatious marriages of his brother and two sisters, he entered service as a clerk in the G. I. P. Railway Office. In 1864, he took another post in the Military Finance Department, and in 1865 was transferred to its Poona Office.

Temperamentally Phadke was unfit to serve in a clerical post. The exacting nature of the work, the soulless discipline of the office, the poor prospects in service and the haughtiness of his superiors embittered Wasudeo's young mind against his employers. The relations between the rulers and the ruled were at this time marked by hostility and the Indian Press was full of complaints against the rulers. Personal frustration became identified with the general frustration all round.

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For sometime, Phadke sought solace in religions. For long hours he would perform the Brahmanical rites of *Sandhya, Rudra* and *Payamana,* and would be engrossed in the worship of Dattatraya. He met Sadhus and Sannyasis to attain spiritual powers.

In 1870, he received a rude shock. On account of the delay in getting leave from his office, he was unable to see his dying mother. His anger and exasperation knew no bounds and he remonstrated to the authorities in the strongest terms. The incident was the turning point in his life.

The years 1870-78 were years of growing distress for the peasantry in the Deccan. The collection of revenue was becoming more strict and the assessment at revision time increased the demand on the peasantry by fifty to cent-percent of the old rates. While there had been a steep rise in the revenue demand, the Deccan districts suffered from drought for long periods in 1868-70, 1873-75 and 1876-78.

Parched fields and drying shrubs left little sustenance, either for human beings or for cattle. The Deccan became a veritable dust-bowl. The acute scarcity of foodgrains led to an extraordinary rise in prices. Jowar which was selling at 17 to 21 seers a rupee in the previous year, sold in 1877 at the price of 5 to 6 seers a rupee. The famine work opened by the Government failed to relieve distress.

The result was deficiency in food supply and outbreak of cholera and fever in an epidemic form. According to the estimate of the Famine Commission of 1880, eight hundred thousand lives perished in the famine. Government rules and regulations for payment of revenue and settlement of agricultural debts operated in favour of money-lenders and bankers, and the agriculturists found themselves reduced to the position of mere tenants working on their own fields or of landless labourers. Stringent forest laws and reduction of grazing lands made the suffering of the lower castes in the villages and the tribals much more acute and heightened the general atmosphere of despair and gloom.

Wasudeo Balwant was moved deeply by the growing distress. He attributed it to foreign rule which he felt was ruining Indian industry, neglecting irrigation, and making food and clothing scarce for the common man. "Thinking day and night of this and a thousand other miseries," he observed in his autobiography, "my mind was bent upon the downfall of the British power in India. I thought of nothing else. The idea haunted my mind. I used to rise in the dead of night and ponder over the ruin of the British until at last I became almost mad with the idea" (Autobiography).

He started delivering public lectures on the miserable state of the country. He toured the Deccan districts criticising the administration in vehement terms. Echoing the words of Thoreau, he thundered that it was the right of all men to refuse allegiance to and to resist the Government when its tyranny or inefficiency were great and unendurable. He told his countrymen that Swaraj was the only remedy for their ills and asked them to strike for their independence.

To the educated class to whom he appealed by his speeches, the idea of rising against the British appeared chimerical. He ,therefore, turned to the Ramosis and Kolis, Bhils and Dhangars to organise a revolt. These people had been hit hard by the continuous drought and gave a willing ear to the call of one whom they looked on as their redeemer. They gathered round him a band of about three hundred desperate men and set to work on his objective of overthrowing the British power in India.

"His strategy was to send his men to different parts of the country to raise the standard of revolt. Simultaneous outbreaks in all parts of the country would create a panic. *Daks* would be stopped, railway lines and telegraphic communication would be cut and no news would travel from one part of the country to another. That was to be followed by a general jail delivery. In this state of disorder, he expected thousands

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to join his ranks and thus, his object of establishing an Indian Republic would be fulfilled".

For the achievement of his grand design, Wasudeo Balwant needed arms and money. He directed his men to attack Marwaris, Banias and other rich people in the countryside to obtain the sinews of war. Nothing could be more welcome to his starving followers, who saw in this an opportunity to score off their old debts.

The first attack came on the evening of 23 February 1879 when Phadke at the head of a large band burst on Dhamari, a village in the Pooha district. The house of the Marwaris were sacked and their account books burnt. From Dhamari, the party moved on to Dadvi Nimbgoan, Panmala and visited Jejuri. Valhe was attacked on 5 March, after which the insurgents entered Bhor territory and plundered Banias and rich men in Harnai, Mangdari, Savargoan and Chandkhed.

By this time, the Government had awakened to the danger and had set up a special machinery to track down the rebels. Undaunted, Phadke issued a proclamation in May threatening the Government with dire consequences unless it provided cheap foodgrains, created employment for the ryots, lessened the general tax burden and reduced the salaries of its European officers. The Government offer of a reward for his capture Phadke treated lightly by himself offering a price for the heads of the Governor and of his officers.

But within a few days Wasudeo Balwant discovered that the Ramosis who made up most of his following were expert in the art of deception. Their only concern was the loot they got. They were not interested in the grandiose scheme of their leader. Disappointed with the Ramosis, Wasudeo Balwant turned his attention to the south, while the Ramosis were on the rampage in the Konkan. He visited the Nizam's country and tried to enlist the Rohillas and the Arabs for his cause. The Police, who were on his track, came to know of his whereabouts, and with the help of the Nizam's Government at last captured him at Devar Navadgi in Bijapur district on the night of 20 July 1879.

On 3 November 1879, Wesudeo Balwant with fourteen of his companions was put on trial at Poona on charges of committing dacoities and associating with dacoits, conspiring to wage war against the Queen, collecting men and arms to wage war and exciting feelings of disaffection against the Government.

His own diary, and the autobiography which he had written during his stay at the temple of Shree Shaila Mallikarjuna a few months back, were the two major documents that were produced as evidence against him. He was sentenced to transportation for life and died in prison at Aden on 17 February 1883. A memorial pillar was raised in 1940 at Shirdhon to mark the respect his countrymen felt for him.

His first wife, who came from Soman family, bore him a daughter, Mathura by name. She died in 1875. His second wife, who was about nine years of age at the time of their marriage in 1873, outlived him and died in 1940.

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Phatak, Narahar Raghunath (1893 — 1979)

Narahar Raghunath Phatak, born in 1893, was a great scholar of Marathi literature.

Narahar Raghunath Phatak was a great scholar of Marathi literature and a notable teacher of the language. His writings cover the compositions of the Marathi saint poets, biographies, history and newspaper columns. He was

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educated in Pune and Indore, and worked as a teacher for a while at Nagpur and Bhandara. He also worked in newspaper for some time and retired as a professor Marathi.

Phatak began writing from his student days. He used the pseudonyms 'Narahari'and 'Raghunathsunu' for writing short stories, novel and stray article. These novels, *Kamalini* (1911), *Vatsala va Abhimanyu* (1912) and *Sudharanecha Manu* (1916) project his liberal view about society. On coming to Bombay in 1918 he joined the newspapers. Between 1918 and 1923 he worked in Induprakash and Sayajivijay as also with *Navakal* (1923-35).

He also wrote in periodicals like Vividhdnyanvistar and Vividhvritta. Among his most popular writing of the period are the series of critical articles evalutating N.C. Kelkar's Tilakcharitra and articles on Samarth Ramdas, His Vividvritta, written under the pseudonym 'Antarbhedi' is a collection of pen-porteaits of many well-known personalities.

N.R. Phatak's books on the literature of our saint poets, namely *Dnyaneshwar ani Dnyaneshwari* (1947). Shri Eknath: *vangmaya ani karya* (1953), Samarthcharitra: *vangmaya va sampradaya* (1972), indicate a rational attitude towards the saints and the Maharashtrian society of those days. Phatak's biographies are also highly original.

They include Nyayamurti Mahadev Govind Ranade *yanche charitra* (1924), *Adarsha Bharatsevak Gopal Krishna Gokhale* (1967) and *Lokmanya* (1972)-all leaders who played a key role in the reconstruction of modern India. A born historian, Phatak is in his elements in the biography entitled Yeshwantrao Holkar: Maratheshahicha *akhercha advitiya swatantryaveer* (1967). Equally thought-provoking is *Arvacheen Maharashtrateel saha thoar purush* (1951).

Phatak's lecture delivered in an inimitable style on various occasions have also been published in book form. These collections include Narayanrao Peshwe: *khoon jki atmahatya*? (1944), *Bharatiya rashtravadacha vikas* (1949), *Russiache sankshipta darshan* (1955), *Atharashe sattavanchi shipai gardi* (1958), Lokmanya Tilak, *Natyacharya Kri. Pra. Khadilkar* (1973) and *Mumbainagari* (1981). A rationalist to the core, Pathak dissected traditions and sects, hero-worship and social fads with a stern eye. He contended that it was because of excessive hero-worship and an obsessive pride in the past that people neglected the present and the future. Pathak was never afraid of advancing unconventional ideas.

He also lecture on such subject as the Mahabharata, the *Valmiki Ramayana*, the history of Marathi literature, the history of the Marathas, the Gitarahasya, Sanskrit poetry and drama.

After retiring from his professorship at Ramnaryan Ruia College, Phatak joined the board of editors (Maharashtra) appointed by the Indian Government for preparing the history of the freedom movement. This prompted him to edit the correspondence of Mahatma Gandhi between the years 1915 and 1931.

This collection has been published in three volumers. Phatak also worked as secretary of the committee appointed by the Maharashtra Government to prepare the Who's Who of Freedom Fighters (Maharashtra). The first volume of this Who's Who (1972), edited by him, is also well-known.

Phatak was elected President of the Vidarbha Sahitya Sammelan at Amaravati (1937), of the Marathi Patrakar Parishad at Pune in (1941) and of the Granthalaya Parishad, Goa (1949). He was President of the Mumbai Marathi Sahitya Sangh from 1950 till his death.

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Philipose, Elanjikkal John (1903 — 1955)

Elanjikkal John Philipose, born at Niranam in Central Travancore in 1903, was a prominent member of the Travancore State Congress.

Elanjikkal John Philipose, a prominent member of the Travancore State Congress, was born in 1903 in a well-known Jacobite Syrian Christian family at Niranam in Central Travancore in Kerala. His father, E. J. John, was a distinguished lawyer. After graduating from the Maharaja's Arts College, Trivandurm, he joined the Law College and took his B.L. degree in 1928.

The following year, he went to England for higher studies in law, but had to return before taking any degree. He set up practice as a lawyer in Trivandrum in 1935, but gave it up three years later when he joined the Travancore State Congress and took to political work.

Philipose entered public life as an active participant of the Nivarthanam (Abstention) Movement that had for its object adequate representation of Christians, Ezhavas and Muslims in the State legislature and public service. Subsequently, when the State Congress was started in 1938 with a view to establishing responsible government in the State, he joined it and soon became one of its prominent workers.

He vehemently opposed the autocracy that was then prevalent in the State. He was twice arrested and sent to prison. It was during the days of the State Congress agitation that he had occasion to meet Mahatma Gandhi and came under his magnetic influence. He was one of those who were sent to Wardha on deputation to meet Gandhiji and apprise him of the real state of affairs in Travancore. He stayed with Gandhiji for about three months.

With the dawn of independence, he was elected to the State Legislative Assembly and, before long, became the Minister for P. W. D. and Transport in the Travancore-Cochin Ministry. In this capacity he introduced serveral useful schemes in the State, such as reconstruction of village roads and inauguration of new irrigation schemes, including the famous Nayyar Dam Project.

Besides his political activities, he was closely associated with several progressive movements. He was deeply interested in the industrial revival of the State and had close connection with a few industrial concerns. He had liberal views on social reform, and stoutly opposed several outmoded practices. He died on 21 February 1955 at the age of fifty-three. His political career was characterised by deep earnestness, sincerity of purpose and liberality of outlook.

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Phugi Afghan (d.1658/59 A.D.)

Shaikh Phugi Afghan was an eminent sufi saint and poet.

Another Afghan sufi to be trained by the spirit of the Pir-i Kibar was Shaikh Phugi Afghan 'Aziz za'i. When he was involved in *sama* he remained unconscious for the whole night. The *Ma`ariju'l-wilayat* described his many miracles. He died in 1069/1658-59 and was buried in Qasur.

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Phule, Jotirao Govindrao (Mahatma) (1827 — 1890)

Jotirao Govindrao Phule, born in Poona in 1827, was an eminent personality of Marathi Dalit literary movement.

Jotirao Govindrao Phule was born in Poona in 1827 in a Kshatriya Mali caste. The original name of the family was Gorhe. But because Jotiba's father, Govindrao, and his two brothers followed the trade of florists and supplied flowers, garlands, etc. to the Peshwa's household, the family came to be called 'Phule'.

Jotiba attended a local Marathi school run by an old type of teacher known in Maharashtra as 'Pantoji'. Intelligent and hard working, the boy was making rapid progress in his studies. But just at this time, some orthodox persons poisoned his father's mind against education, pointing out to him that his son would become unfit for work and turn out as an irreligious person. Therefore, Govindrao removed his son from the school, and for sometime Jotiba had to take the pick-axe and work in the garden. Fortunately, Govindrao's neighbours, Gaflvhar Baig and Legit, impressed upon him the value of education and prevailed upon him to send his son to a Scottish Mission School. Jotiba completed his English course in 1847.

Jotiba's colleagues were Sadashiv Ballal Govande Moro Vithal Walvekar and Sakharam Yeshwant Paranjpye. They were his helpmates in all his undertakings. Inspired by the lives of Shivaji and Washington, they thought of emancipating their motherland and acquired proficiency in military exercises.

Jotiba was also greatly influenced by Thomas 'Paine's Rights of Man'. He was convinced that as we were all children of the same God, we all had equal rights, irrespective of caste or creed.

About this time, an incident took place which seriously affected his whole outlook on life. While attending the marriage procession of one of his Brahmin friends, he was scolded and insulted by a Brahmin for his audacity in joining a Brahmin procession. From that day, Jotiba took up the cudgels against Brahmin supremacy.

Realising that the real progress of the country was impossible without the education of women and of the lower classes, Jotiba, instead of working for a living decided to devote his life to the cause of the uplift of women and the poorer classes of the society. In 1848, he opened a girls school for the low-caste people in the house of one Bhide in Budhwar Peth. As it was difficult in those days to secure the services of women teachers, Jotiba first taught his wife Savitribai and then appointed her a teacher in his school.

This revolutionary act aroused the wrath of the Brahmins and the upper class non-Brahmins of the society, and yielding to their pressure, Govindrao asked Jotiba and Savitribai to quit the house.

Jotiba was compelled to close the school and earn a living. But, soon finding himself in better circumstances, he reopened the school which received financial assistance from some prominent European and Indian gentlemen and the Dakshina Prize Committee.

When this school was well established, Jotiba started other Girls' schools, one in Budhwar Peth (1851), another in Rasta Peth (1851) and the third in Vital Peth (1852).

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About the same time, Jotiba founded the first Native Library for the low-caste people. No wonder that the Government should publicly recognise Jotiba's efforts in the field of education by presenting him with a pair of shawls worth Rs. 200/-.

In 1854, he accepted a job as a part-time teacher in the Scottish Mission School. Here, he came under the influence of the Rev. Murray Mitchell, a free-thinker, and had the opportunity to read books in which men like Professor Wilson and Sir William Jones had convincingly pointed out the defects in the Hindu religion. Jotiba realised how the Brahmins, under the pretext of religion, had tyrannised the ignorant people and turned them into their slaves. Yet, he was never tempted to embrace Christianity.

In 1855, Jotiba started a Night School for adults at his house and he and his wife imparted free education to farmers and their wives for two hours every night.

Enraged at Jotiba's activity and jealous of his success, the reactionaries planned to assassinate him. But the two assassins, both low-caste men, turned into his staunch devotees (1856).

In 1857, the Government granted a plot of land measuring 6 acres and 33 gunthas known as Bhokarwadi to accommodate the school started by Jotiba for promoting the education for Mahars and Mangs.

In 1860, Jotiba founded an orphanage where windows, especially Brahmin widows who had gone astray, could secretly come either for delivery or for keeping their babies. The widows were thus saved from committing suicide or from killing their children or from embracing the Christian faith. Jotiba and his wife adopted one of these children, born of a Brahmin widow, as their son.

After the death of his father in 1868, Jotiba had to undertake contracts from the Government to earn his livelihood as well as to meet the expenses of his various activities.

In 1873, Jotiba founded the 'Satyashodhak Samaj' (Truth Seeking Society) with the object of securing human rights and social justice for the low-caste people and the untouchables. The membership was open to all castes, even to Jews and Muslims.

From 1876 to 1882, Jotiba was a Member of the Poona Municipality and performed his duties most conscientiously. In 1882 Jotiba gave evidence before the Hunter Commission. It showed his solicitude for the education of women and of the lower classes.

At a reception held in Poona in 1888 in honour of the Duke and Duchess of Connaught, Jotiba warned their Highnesses not to be misled by the glitter of the assembled audience, for the major portion of Queen Victoria's Indian population resided in the villages and was penniless, foodless, shelterless and shoeless.

In the same year, at a huge gathering of his followers in Bombay, Jotiba was honoured with the title of 'Mahatma'. Sayajirao Gaekwad, Maharaja of Baroda, had proposed that the title of 'Booker Thomas Washington' be conferred upon Jotiba.

At last his sturdy constitution gave way and he suffered an attack of paralysis. Two years later, he died in 1890. Jotiba was a theist. He was against the practice of Sati and the tonsure of widows. He encouraged widow-marriage, but opposed early marriage which was the greatest obstacle in the way of female education.

He revolutionised the marriage ceremony by dispensing with the presence of the Brahmin priest. The boy and the girl were simply to take a vow in the presence of the elders who blessed the couple in a chorus. The Satyashodhak Samaj won the case in the Bombay High Court on this issue.

Jotiba was in favour of Western education, but he advocated that the Matriculation course be so framed as to prepare a pupil for an independent career in life. He demanded free and compulsory, primary education up to the age of twelve years and technical education for the

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lower classes. Village education, he said, should consist of Modi and Balbodh scripts, accounts, general history, geography, grammar and elementary agriculture.

Jotiba declared that the Congress could not be truly national until its leaders showed genuine interest in the welfare of the lower class people.

Jotiba blessed the British rule as it conferred the rights of education and employment, peaceful work and freedom of dress, on all.

He agitated for better living conditions for the workers in the mills of Bombay as well as for the farmers. He recommended the use of modern implements in agriculture.

In 1875, Jotiba sent money on behalf of the Satyashodhak Samaj to Ahmedabad to help the victims of the floods. During the famine of 1878-79 in Poona, he opened an orphanage at the Dhanakwadi Camp where 2,000 children from the age of two to twelve were fed twice a day.

Jotiba had arranged to furnish a bail of Rs. 1,000/—for Tilak and Agarkar in the Kolhapur Defamation Case and took a leading part in offering them a splendid welcome on their release from jail (October 1882).

Jotiba made extensive use of the press and the platform for the propagation of his views.

Jotiba's was a handsome and grave personality. He was a terror to wrong-doers. He led a selfless life devoted to the uplift of the lower classes of the Hindu society.

His dress consisted of a piece of cloth used as head-gear, a simple short home-spun dhoti, a garment with strings, a blanket carried on the left shoulder, a staff in the right hand and sandals on feet.

Among his publications may be mentioned: 'Dharma Tritiya Ratna' (Exposure of the Puranas), 1855; 'Life of Shivaji' (in poetical metre), 1869; 'Gulamgiri', Poona, 1873; 'Jatibhed Viveksara', 1881; 'Cultivator's Whipcord', Poona, 1883; 'Ishara' (A Warning), Poona, 1885; 'Satsar' (Essence of truth), 1885; and 'Sarvajanik Satyadharma Pustak', 1889.

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Phukan, Anandaram Dhekiyal (1829 — 1859)

Anandaram Dhekiyal Phukan, born in 1829, was the pioneer and benefactor of modern Assamese language and literature.

When Anandaram Dhekiyal Phukan, the pioneer and benefactor of modern Assamese language and literature, died on 16 June 1859, he was still on the wrong side of thirty years of age. Precisely speaking, he was only twenty-nine years, nine months and twenty-nine days of age. But, he may be considered to have nearly achieved his life's mission within that short span. This fair-looking young man was a personality indeed. Barely five-feet-and-a-half tall, he had an expansive forehead, a large and commanding nose and a tulip-red lower lip a bit bigger than the upper one. His face was long-drawn and matched well with his rather storky neck and the body was neither fatty nor emaciated, as a whole.

He wore his heavy bunch of hair covering the whole head and flowing down to the shoulders in ringlets and over his lips a thin line of moustache that was yet to curl up ; even though when making his journey earlier to join the Hindu College at Calcutta as a pupil, the hair was closely slipped and was dominated over by

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a small tuft of *tikki*. He paid particular attention to his dress.

He set the fashion for the Assamese built-in turban *(bandha paguri)* used by the moderns for quite some time till it disappeared on a sudden for all time to come. He attended the Law Court in silk dhoti *(bhanga pat churiya)*, coat (*anga chola*) and *pugree* with brim *(taukaniya paguri)*—all in the genuine Assamese style-or in pajamas, *chapkan* or *kaba* or *mirzai* coat and *amama pagri* in the style in vogue in those days in places like Calcutta. His Assamese-style *pugree* sometimes alternated with a topi cap. But, whatever his habiliment, a sense of order, dignity and good taste emanated from his whole personality.

One crowded hour of glorious life,' that was Anandaram's, as `worth an age without a name.' He exhibited in full his capacity to write effectively and beautifully both English and Bengali, besides his own language, Assamese, and to love all three of them together. True that he is not a great literary figure or is one at all.

But, he was one of the greatest benefactors, if not the greatest one, of the Assamese world in the mid-nineteenth century. If he did not succeed in getting Assamese rightfully replaced in the schools and courts of British Assam, it is he who raised the most effective voice with that demand, which was, on his untimely death, taken up as a close cause by a group of Baptists from beyond the Pacific Ocean, stationing themselves at Sibsagar and Nowgong in Assam, and some sundry batches from the Assamese community—the words that he left all the time reverberating—till it had its fulfilment in 1873, that is, fourteen years after his disappearance from the scene of life. And this is no small matter.

He made his well reasoned-out plea for Assam and Assamese in English so that it could reach out to the powers that were there in those days in the two publications of his, ' Observations on the Administration of the Province of Assam', 1853, and A Few Remarks on the Assamese Language and on Vernacular Education in Assam, 1855.

These are still of great historical value and importance. Secondly, he published the first primers in the Assamese language for children (1849), even when that language was in deep, distant banishment, probably as a form of challenge, lest one might mistake the tongue to be too inadequate to fulfil the needs of a medium of modern instruction.

Even in these small writings, he wrote a fine prose style, simple, homespun and effective, illumined by a genuine love of life and the country. Thirdly, ever endeavouring to oust Bengali from the lower forms of the vernacular schools of Assam, where it was an encroacher, he mastered the language, and became the first author in it to have prepared translations of the Decisions of the Sudder Dewanny and Nizamat Adawlut in monthly instalments from January 1850 onwards, and published Ain o Vyavastha-samgraha or Notes on the Law of Bengal, 1855, the first of its kind in Bengali.

These were received with much approbation by the press and the public of Bengal. He thus, served the cause of the whole of North-Eastern India. Anandaram even bought a printing-press at Calcutta for the purpose of these publications. With his education in Calcutta and wide reading in Sanskrit *tantras* and Persian poetry, he held liberal views and advocated English education in Western literature and science in the local language, Sanskrit learning in schools and colleges, education of women, a general education in medicine, mechanisation of agriculture, widest facilities of modern medical treatment and healthy judicial and police administration for the people.

He was perhaps, a little too advanced for his time, and wanted his country's progress more quickly than it was possible for the people to aspire and achieve. As his biographer, Gunabhiram Baruwa, says, the feeling for his people was ever upper most in his mind as if he would uplift them all bodily by his two hands.

It was Henry Hopkinson, Agent to the Governor-General and Commissioner of Assam

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(1861-74), who said that Anandaram Phukan was to Assam what Rammohan Roy was to Bengal, and that, considering the comparative conditions of the two provinces of their times, he could be considered even more extraordinary than Rammohan.

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Phukan, Lakshminath (1894 — 1975)

Lakshminath Phukan, born in 1894, was an eminent Assamese journalist and short story writer.

Lakshminath Phukan is by profession a journalist of unrivalled reputation in Assam, but according to his own admission, it was literature which was Phukan's first love. He was a poet and a story-teller but, oddly enough, he received the Sahitya Akademi award in 1970 for his *Mahatmar pora rupkonwarloi*, a work on the distinguished persons he happened to meet in his long journalistic career.

Lakshminath Phukan was the eldest son of Kartikchandra Phukan of Deragaon in the district of Sibsagar. He passed the Matriculation examination from the Jorhat Government High School in 1974. Unable to prosecute further studies because of financial distress, he worked for some time as a teacher at the local English School and then for a year or so at the George Institution, a high school at Dibrugarh.

There he came under the influence of Radhanath Chengkakati, the doyen of the Assamese journalists. On the latter's advice he proceeded to Calcutta for further studies, but, instead of going to a college, he went to the Imperial Library in the company of K.K. Handiqui, a well-known scholar and educationist of Assam.

Handiqui helped Phukan publish his first collection of short-stories, *Mala* (garland, 1918). Phukan next met Pijushkanti Ghose of the *Amrita Bazar Patrika* and having served as an apprentice for a few months, he became a sub-editor of the newspaper.

This entry into the field of journalism determined his future and he always remained a journalist until his retirement from the *Assam Tribune* in 1964. From 1918 to 1939, he worked in various capacities for the *Amrita Bazar Patrika, Advance, Forward, Pioneer, Asamiya, Times of Assam* and *Batari*. Finally he took charge of the *Assam Tribune* in 1939.

Phukan had been a poet early in life and some of his poems decidedly constitute the best specimens in the Assamese romantic poetry. His collection of poems, *Sonali sapon* (The golden dream, 1961) with thirty-five poems, reveals his love of nature and the youthful exumberance of love in different moods, a refined taste and a sense of the music of words. He is, however, remarkable for his short stories, *Mala* (1918), *Ophaidang* (1952), *Maramar Madhuri* (1963), *Asat Utphulla pran* (1965) and *Anande nadhare hiya* (1967).

Phukan's stories, which chiefly deal with the hopes, the aspirations and the hypocrisy of the middle classes, are remarkable for sharp characterisation, satire and humour. His only novel, *Nisar puwati sur* (The tune of the dawning night, 1973), depicts the strength of character in a maid-servant who refused to divulge the name of the person related to the family of her master responsible for enticing her and making her pregnant. She is an ugly woman detested by young men, but remains grateful to the man who gave her a son.

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Phukan, Nilamani (1933 —)

Nilamani Phukan, born in 1933, is a noted modern Assamese poet and novelist.

Nilamani Phukan a modern Assamese poet with an M.A. in History from Gauhati University, teaches History at a college in Gauhati. Though the youngest of the imagist and formalist group of poets who had established themselves after the Second World War, Nilamani has done more than any other poet to set this trend in modern Assamese poetry.

In the sixties a few young talents joined his school but his personal contribution to it remains the greatest. Nilamani has published five volumes of poems: *Surya heno nami ahe einadiyedi* (The sun, they say, comes down along this river, 1963), *Nirjanatar sabda* (Sound of silence, 1965), *Aru ki suryyamukhi phultor phale* (Towards the sunflower in bloom, 1972), and *Kamit, golap aru kamit* (Thorns, roses and throns, 1975).

A collection of Nilamani's verses selected by himself, has come out under the title *Golapi Jamur* lagna (Time for the rosy berries, 1977). Nilamani has also translated a good number of Japanese poems from the seventh century till the present day and has brought out an anthology under the title *Japani kabita* (Japanese poetry, 1971). He has also edited an anthology of the Assamese poems of this century *Kuri satikar Asamiya kabita* (1977), selected by himself.

Nilamani Phukan is at the forefront of the Assamese poets of today. Influenced by the French symbolist poets as well as the imagists and formalists of the West, Nilamani emphasises the importance of the expression of personal feelings through symbols, images and suggestions.

At the same time, he deals with novel ideas and excels in the subtle analyses of his experiences. This and a very subtle sensibility raise his poems to a level which is distinctly created by his art. The common themes of his poems are nature, love, death instinct and the basic loneliness of the human soul. Many of his poems show his intimate knowledge of the traditional Japanese and Chinese poetry.

Nilamani is the editor of an Assamese quarterly, *Samjna*. Earlier he was the editor of the Assam Sahitya Sabha's Raghunath Chaudhary Prize for poetry. In 1977, he received the state's most prestigious Publication Board Literary Award for his collection *Kamit, golap aru kamit* and, in 1981, the Sahitya Akademi Award for a collection of his poems entitled, *Kavita*.

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Phukan, Nilmoni (1879 — 1977)

Nilmoni Phukan, born at Dibrugarh in 1879, was an eminent Assamese poet, politician, social worker, litterateur and journalist.

Nilmoni Phukan was born at Dibrugarh on 30 June 1879. He was the son of Lombodhar Phookan of the renowned Duara family of Upper Assam. Against the wishes of his grandfather Ghanashyam Phookan, a man of orthodox views, Phookan was admitted into the Dibrugarh English High School, from where he passed his Entrance examination in 1900. He graduated from the Calcutta University in 1908, and later joined the Law course, but for domestic reasons could not complete it.

He is said to have read the works of Wordsworth and Tennyson, besides the political philosophy of Burke and Tolstoy. His intimate association with Assamese litteraeurs like

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Gunaviram Baruah, Lakshminath Bezbaruah and Padmanath Gohain Baruah must have something to do in influencing his literary activities.

Apart from the political ideas of Surendranath Banerjee and Gopal Krishna Gokhale, he was deeply influenced by the life and works of Raja Rammohun Roy, Keshab Chandra Sen, Sibnath Sastri, Sister Nivedita and Annie Besant. No. wonder, therefore, that he is extremely liberal in his views.

A staunch Vaishnavite, Phookan has no caste prejudices. To him, a person becomes untouchable only after birth; even a Brahmin is untouchable if he is dirty in his habits. A strong exponent of female education, he has no objection to inter-caste marriage or marriage of widows.

He is one among the small group of Indians who have devoted their lives to national service in the sphere of education. After his graduation, he laid the foundation of a High School at Dibrugarh—the George Institution—with a vocational bias, in which he served as Headmaster for over two decades. In 1921, he was elected a Member of the Assam Legislative Council, but was unseated in 1926.

He did not participate in the Non-Cooperation and Civil Disobedience Movements; and it is doubtful if he had any faith in those days in the Congress itself. Nevertheless, he devoted himself wholeheartedly to activities like the Harijan Movement for the uplift of the backward communities in Upper Assam. There was a radical change in 1937, when he became a Congressite and was elected to the newly constituted Assam Legislature.

Excluding the period of his imprisonment in connection with the 1942 Movement, he continued his membership of the Assembly till 1957. Since his retirement from active politics, he has been intimately connected and always busy with several associations devoted to social welfare activities. Of late, he has founded the Mitoor Ashram at Nagabat, in the district of Sibsagar, with the object of establishing peace and amity between the people of the hills and the plains in Assam.

A nationalist to the core, Nilmoni Phookan had little faith in violence in any form. He had no quarrel with Englishmen as such, rather he admired their sense of duty, discipline and patriotism. As an alien ruler he considered the British the best; and he sincerely believed that they were greatly responsible for the rapid advancement of the Indians.

Therefore, like the Moderates, at one time, he disfavoured the idea of severance from the Empire. Later, as an ardent follower of Mahatma Gandhi, he believed in 'Purna Swaraj' and pinned his faith on the 'Panchayati Raj'. As a supporter of the socialistic pattern of society, he had no faith in the private sector; he wanted all industries to be nationalised.

During the period from 1930 to 1940, Phukan supported and collaborated with Ambikagiri Raichoudhuri's movement for the preservation of the identity of the Assamese people who were being overwhelmed and reduced to a minority by the continuous influx of the Bengalis from East Bengal (now Bangladesh). In 1942, he joined the national struggle for independence and was in prison for sometime.

Phukan was a noted journalist of his time. He was the editor of the now defunct magazine *Alochani* and later became the editor of the Assamese weekly *Batari* which, under his powerful editorship, was converted into a daily in 1932. In that capacity he worked until 1937 when the proprietor had to stop its publication for various reasons.

He entered the literary field practically at the age of sixty. His first literary product *Jyoti-kana* (Sparks of light, 1938), a collection of poems written in the sonnet form, is some what mystical in tone and approach. Following this publication he went on writing both in prose and in verse, until the end of his life.

To his credit he has twelve poetical works of which the following are notable: *Jyoti-kana*

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(1938), *Manasi* (1943), *Amitra* (1952), *Jinjiri* (1952), *Sandhani* (1953), *Ahuti* (1961), *Satadhara* (1962), *Mara dalat kuhipat* (1965) and *Manasa-pratima* (1971).

Although in a sense he is a post-war poet, he essentially belongs to the school of the pre-war romantic poetry. His poetry reveals his mature mind and deep insight into the mysteries of life but lacks emotion. Thoughts and ideas are very often repeated in different poems.

Phukan was not only a good orator for which he was often called '*vagmivara*' but was also a powerful prose-writer. His first collection of literary essays was *Sahityakala* (1940) after which a few more small volumes in prose appeared.

His other prose works include *Jayatirtha* (1941), *Chintamani* (1942), *Kirtanar Iavanu* (1973), *Jagatguru Sankarar Bhaktimarga* (1974) and *Mhapurusiya dharma*. Phukan's prose is forceful and idiomatic. His fame, however, does not rest on his prose writing which are mostly banal in theme and conventional in treatment and my not stand the test of time.

From 1944 to 1947, he was President of the All Assam Literary Conference and represented India at the age of ninety at the World Peace Conference held in Berlin in 1969. For his contribution to literature he was made a fellow of the Sahitya Akademi.

Phookan was at his best as an eloquent speaker, which had earned for him the title of 'Bagmibar'. He was credited with editing the first Assamese daily, namely the *Batori*, and several weeklies and journals. His poetical works exceed a dozen, including 'Tarun Asom', Amitrah' and 'Jingiri', all echoing his sentiments of nationalism and patriotism.

Refined in manners, affable by nature, Phookan is an energy incarnate. Even at the age of ninety, he did not hesitate to fly to Berlin to participate in the World Peace Congress. Poet, politician, social worker, litterateur and journalist, the Koka (grandfather), as he is commonly called, is held in highest esteem irrespective of community, age or party affiliations. At ninety-five, he is as active as ever.

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Phukan, Prabin (1912 —)

Prabin Phukan, born in 1912, is a noted Assamese playwright of repute.

Prabin Phukan, a playwright of repute, has been writing plays since the thirties. He made his first appearance with two social plays, Assam Hollywood (1938) and *Kal parinay* (1939). However, it was only with the publication of the plays, *Maniram Dewan* (1948) and *Lachit Barphukan* (1949) that he became famous. Both of them are historical plays written on two heros in Assam's history.

Maniram Dewan was hanged by the British for his attempt to drive them away from the soil of Assam, while Lachit Barphukan, the great Ahom general, had fought the Mughals and defeated Ramsingh, a great general of Emperor Aurangzeb. Since then, Phukan has written a number of social plays including *Pramod, Satikar ban* (1954) and *Bisvarupa* (1961) which reflect his social consciousness and sensitive mind.

Phukan is one of those who have contributed to the development of one-act plays in Assamese, and *Tritaranga* (1962) is a collection of three such plays by him.

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Phukan, Radhanath (1875 — 1964)

Radhanath Phukan, born in 1875, was an eminent scholar and author who wrote in both English and Assamese.

Radhanath Phukan was educated at Government High School, Sibsagar, Presidency College (Calcutta) and Calcutta University. In 1897, he passed his M.A. in Physics and graduated in Law from Ripon College (Calcutta) next year.

Some years after he had practised law in the district court at Jorhat, he was appointed Extra Assistant Commissioner in the Assam Civil Service in 1903. Later, he became Judge.

While he was a student in Calcutta, he used to contribute to the Assamese journals. Composed in early life, 'Kiyano pahara Asamiya hera' (O Assamese, why have you forgotten), his patriotic song, became very popular and is even now on the lips of every educated youth.

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Phukan, Tarun Ram (1877 — 1939)

Tarun Ram Phukan, born at Gauhati in 1877, was an eminent freedom fighter and politician.

A scion of the famous Dhekial Phukan family of Assam, Tarun Ram Phukan was born on 22 January 1877 at Gauhati. His boyhood years were almost entirely taken up with studies, sports and music, but the eminent position of the family in the affairs of Assam naturally brought the young boy into contact with many a prominent leader of the day.

He passed the Entrance examination from the Gauhati H. E. School in 1896, after which he continued his studies at the Presidency College, Calcutta. A few years later, in 1901, he left for the United Kingdom, where after taking the degree of Bar-at-Law, he returned home and joined the Calcutta High Court.

In 1920, Tarun Ram Phukan joined the Congress Party; and suspending his legal practice and resigning his Lectureship at the Earle Law College in Gauhati, he threw himself wholeheartedly into the non-cooperation movement largely at the instance of Nabin Chandra Bardolol and Chandranath Sharma. In 1921, when Gandhiji visited Assam,

Tarun Ram Phukan was his constant companion as they toured all over the State, and the Mahatma's visit naturally gave an added impetus to the movement. In September 1921, Tarun Ram Phukan narrowly escaped imprisonment for alleged seditious activities owing to the lack of adequate evidence. But, consequent on the Government's declaration of the Congress and the Volunteers Organisation as an illegal body, he was again arrested and suffered a prison term of a year and three months. He was released in November 1922.

In the Gaya Congress session in 1922, he offered his full support to C.R. Das and Motilal Nehru for the formation of the Swarajya Party, and he toured all over South India with a view to popularising the ideals of the Party. In the Congress of 1926, he acted as the Chairman of the Congress Reception Committee and in that session he was elected to the Congress Working Committee for the year 1927.

With an intense love for his country and an abiding faith in his people to rise and throw out the British, 'Deshabhakta' Tarun Ram Phukan swayed audiences all over the land with his moving oratory. He was convinced that 'Swaraj' was India's birthright and that the people must rise above all petty distinctions of

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caste and creed if they were to turn the concept of 'Swaraj' into a living reality.

He fought tenaciously for the removal of untouchability and advocated equality of the sexes, appealing to the womenfolk of India to come out and play a more active role in the nation's affairs. He took a leading part in the opium-prohibition campaign, popularised 'Khadi' and other Swadeshi goods and devoted much time to the spread of education in the State. He died on 28 July 1939.

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Phul, Shaikh (16th Century)

Shaikh Phul was the most influential Shattari sufis and poet in India.

In the first part of the sixteenth century, the most influential Shattari sufis in India were Shaikh Phul *khalifas* of Shaikh Zuhur Hajji Hamid. Shaikh Phul's surname (*laqab*) was Faridu'd-Din Ahmad and his title (*khitab*) was Jahangir (conqueror of the World). He was belived to have been endowed with the ability to perform miraculous feats and mysterious deeds by invoking the names of God (*da'wat-i asma'*) in various ways.

His most notable disciple was the Emperor Humayun who sat at his feet to learn the technique for obtaining supernatural power through the *da'wat-i asma*. The Emperor's devotion to Shaikh Phul prompted Sadru's-Sudur Maulana Jalalu'd-Din Tattawi, an eminent '*alim* and a Suhrawardi, to become Shaikh Phul's disciple. Reasons of expediency also prompted another eminent Sufi, Maulana Muhammad Farghuli, a Naqshbandiyya, to join the shattariyya order while large numbers of other Muslims become Shattariyya sufis, possibly to gain the Emperor's favour.

In 1538-1539, while he was in Bengal, Emperor Humayun sent Shaikh Phul to presuade his rebel brother, Mirza Hindal to join him in a war against their common enemy, the Afghans. However, Mirza Hindal and his advisers rejected the proposal and the leaders of the rebel army urged Hindal to kill Shaikh Phul. This he did, afterwards openly declaring himself Emperor.

Shaikh Phul's younger brother Shaikh Abu'l-Mu'yyad Muhammad, who bore the title of Ghaus, and was popularly known as *Shaikh Muhammad Ghaus,* met a number of saints in his quest for a perfect guide, but is was shaikh Zuhur Hajji Hamid who finally gave him spiritual satisfaction and initiated him into the mysteries of exorcism through the use of the exalted names of Allah.

For thirteen years and four months Shaikh Ghaus performed rigorous ascetic exercises in the caves of Chunar, near the Ganges in the modern district of Mirzapur in the U.P., and became known to the Muslim elite for his miraculous powers. He settled in Gwalior where he became very influential. In November 1526 he helped Babur's army to seize the Gwalior fort, thereby winning the respect and confidence of the Emperor.

During Humayun's reign Shaikh Phul had lived with the Emperor while Shaikh Muhammad Ghaus had his own *khanqah* at Gwalior. After the Afghan, Sher Shah acceded to the throne in Agra in May 1540, he could not ignore the arch supporter of the Mughals. Sher-Shah's advisers declared that a treatise by Shaikh Muhammad called *Risala-i-Mi'rajiyya* smacked of blasphemy and that he deserved capital punishment.

In this treatise the Shaikh, enlarging upon the notion of mystic ascension described by Abu Yazid, had claimed that his own mystic ascent enabled him also to visit God and to hold conversations with Him. Shaikh Muhammad Ghaus therefore fled to Gujarat, where Humayun

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remained in touch with him; a letter written by the Emperor to Shaikh Muhammad Ghaus and the Shaikh's reply are preserved in the *Gulzar-i-abrar.*

Humayun's letter showed satisfaction at the Shaikh's success in escaping to Gujarat where he was beyound the reach of the 'monstrous' Afghans. The Shaikh called the Emperor's attention to the fact that in order to render august personalities perfect, God endowed them with the *jamal* and *jalal* aspects of His name. In the Emperor's case *jamal* had expired and he had temporarily to experience the hardships associated with *jalal.*

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Phule, Jyotiba Govindrao (1827 — 1890)

Jyotiba Govindrao Phule, born in 1827, was a great social reformer and his philosophy played an important role in shaping the modern Maharashtrian society.

Jyotiba Govindrao Phule was the founder of the 'Satyashodak Samaj'. He was a great social reformer and his thought and philosophy played an important role in shaping the modern Maharashtrian society. Hailing from a gardener's family, he had early his early education at a Mission school in Pune.

In his formative years he was attracted towards the life and work of Shivaji and Geotge Washington. Thomas Paine's book Rights of Man influenced him a great deal. Humiliation at the wedding of a Brahmin friends proved to be a turning point in his life. He then decided to devote his life to the upliftment of the lowly and the women. The exploration of the lowcastes and women pained him and he started his struggle against social injustice.

In 1848, he started a school for the untouchable girls. He trained his wife Savitribai to dedicate her life to the cause of women's education. He opened more and more schools to popularise his ideal of change through education. His orthodox family did not approve of it and he was driven out of the house. But in spite of such setbacks he introduced various social reforms.

In 1863 he opened a home for the destitute women. Whatever he preached, he practiced in his destitute life too. In 1873 he founded the Satyashodhak Samaj to propagate social equality. In recognition of his great service he given the title of 'Mahatma' by the people in 1888.

One of the greatest social thinkers of Maharashtra, Phule wrote mainly for the propagation of social reforms. His books Brahmanache kadab (The brahmin's skill, 1869), Gulamgiri (Slavery, 1873), *Shetakarayacha asud* (The farmer's whip, 1883), Satsar, Vols. I and II (The essence of truth, 1885), *Ishara* (The warning, 1885) and *Satyashodhak samajowat mangaleshtakash sarva pujavidhi* (The rituals of Satyashodhak Samaj, 1887) speak of his social insights. His book *Sarvajanik satyadharma pustak* (Practice of truth in society) contains some of his brilliant ideas.

His only poetic work was a ballad on Shivaji and a few verses in a metrical form of

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'Abhang' which he called Akhand. In his writings he attacked the concept of 'chaturvaruya' and that of heaven and hell which was women. To free them of this mental slavery was his aim. He aimed at a new society based on equality, justice and rationalism. He also suggested some measures for improving the conditions of farmers and workers. His comprehensive social vision made his writings meaningful and relevant to his times.

His language is simple and free from any jargon. Its appeal lies in its earnestness. In some places the emotional turbulence behind it makes it sound a bit aggressive but never loses its appeal because power.

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Pillai, A.K. (1893 — 1949)

A.K. Pillai, born in 1893, was one of the pioneer members and organisers of the Indian National Congress in Kerala.

A.K. Pillai was one of the early prominent leaders of Kerala. As a nationalist who deeply loved the country and the people, he believed that the spirit of nationalism and work for one's fellowmen are imperative for resuscitating and strengthening the country.

He was born on 16 April 1893 in Palakkal in the Quilon district in Kerala and died on 5 October 1949 at the age of 56. He belonged to an aristocratic and wealthy Nair family. His father was Kunjuraman Asan, an agriculturist who was also the social head of the village, and his mother was Lakshmi Amma. A. Sankara Pillai was his eldest brother and K. Kalyani Amma his eldest sister. He had two sons and two daughters by his two wives, Gomati Amma and B. Kalyani Amma.

He received the early education in Malayalam in the traditional way. After completing his primary education, he studied in the English High School and then took his B.A. from the Madras University. In December 1919, he went to England for higher studies, but discontinued his studies there on the advice of Gandhiji. He, however, passed the Bar-at-Law examination later in 1930.

He went to England three times, first for his higher studies, a second time as an official representative of the Indian States People's Association and again as a representative of the Radical Democratic Party. By 1930, he visited almost all the leading countries in Europe. After this, he went to Rangoon and Burma. During his sojourn in Europe, he was associated with the activities of the India League in London and cultivated contact with many political leaders there.

From his parents, he inherited some of his humanitarian qualities. His close contact with Gandhiji, who was his political preceptor, generated in him the spirit of nationalism. His association with M.N. Roy led him into a new world of socialist ideas. As a student, Mrs. Besant's Home Rule Movement attracted him. Foreign travels and contact with many new ideas profoundly influenced his thoughts and actions. He read French and Soviet revolutionary literature and the complete works of Swami Vivekananda, the speeches of Gopal Krishna Gokhale and the whole of Gandhian literature. The ideas he harvested from these quarters enriched his mind and elevated his personality.

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He adopted journalism as one of the important means for communicating the new message of the Indian National Congress to the people of Kerala. Through his Malayalam paper, the *Swarat*, and his Malayalam monthly journal, the *Swadesabhimani*, he actively propagated the Congress idelogy. He was also a brilliant speaker. He wrote a balanced and well-documented history of the Congress in Malayalam entitled 'Congress and Kerala'.

He was one of the founding-fathers of the Indian National Congress in Travancore. He attained high stature in the Party circles, both in the State and at the national level. Besides, he exercised great influence in the All Travancore Youth League and the Travancore State Congress, and later he became a prominent leader of the Radical Democratic Party. He was the Secretary of the Travancore District Congress Committee for some years, a member of the K.P.C.C. and its Working Committee for many years and a member of the London Branch of the Indian National Congress (1929-30).

He was interested in social service activities and continued them throughout his career alongwith political and nationalist activities. He first worked for the removal of the long-established evil practices and customs in society. He had little faith in the caste-system and participated in social functions alongwith the low caste people.

When the Prince of Wales visited India, he organised a Hartal in Travancore and caused the closing of shops in Quilon, for which he was imprisoned.

Pillai dedicated all his time and resources to the Congress during 1921 to 1928 and tried to give a fillip to its programmes. He was the Chief Organister and one of the leaders of the Vaikkom Satyagraha for temple-entry in connection with which he went to prison. On his release, he continued the struggle. He did not agree with Gandhiji's views on the Council-entry issue in 1924.

In 1928, when he went to England, he came into contact with a number of Indian exiles and pro-Indian organisations. As an official representative of the Indian States 'People's Association, he did a lot of writing and speaking in England to focus public attention on the Indian issue. He sent a thesis on the class character of the legal system in India to the International Juridical Conference held at Berlin in 1930, which was highly appreciated by the Congress. He felt disappointed at the turn of events ending in the Gandhi-Irwin Pact. Then he went to Rangoon on a professional engagement in 1932 and remained there for about four years as a practising Barrister. He organised the Burma Railway Men's Union, of which he was the General Secretary for one year.

After the separation of Burma, he came back to India and resumed his place in the National Struggle. During this period, he became a Socialist and joined the Radical Democratic Party which worked under the leadership of M. N. Roy. He went to England in 1943 and after three years, returned to India to work for the welfare of the labour class. His interest in labour was not of a casual, half-serious nature. After Independence, he supported the Independent Travancore Plan of Sir C. P. Ramaswami Iyer. That was the nadir of his political career.

He was a social reformist who fully understood the evil effects of the caste system and untouchability upon the society and fought relentlessly against the loathsome sub-human social practices. His view and ideas were all progressive and he lent support to modernism. He had little faith in organised religion and often opposed the orthodox dogmatic belief in religion. But he was not an agnostic.

A liberal at heart, he admired the Western system of education. A Gandhian by nature, he believed in non-violent means to attain the desired ends. He was deeply interested in the international affairs of his time, and wanted fair treatment for the Indians in South Africa. He never liked the rule of the British bureaucracy over India and wanted an early end of their irresponsible rule. He maintained that the aim of

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the Congress must be the "establishment in India of republican states united in a central democratic federation, with the residuary powers vested in the latter." He was fully conscious of the economic grievances of the people under British Rule.

Pillai was always energetic in mind and bold in action. He led an unostentatious life and, till the end of his life used to wear khadi regularly. His impeccable character and decent manners won for him the love of all who knew him. He died in 1949.

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Pillai, A. Vedaratnam (1897 — 1961)

A. Vedaratnam Pillai, born at Vedaraniam in 1897, was an eminent freedom fighter, politician and social activist.

Born in Vedaraniam on 25 February 1897 in an orthodox Saiva Vellala community, A. Vedaratnam Pillai was the third son of his parents. His mother was Thangammal and father Appakutti Pillai, a landlord and manager of Sri Vedaranyeswara Swami Devasthanam. His family was deeply religious and claimed descent from Saint Thayumanava, who was born in Vedaraniam about 250 years ago. As such, his family held a very prominent and respectable position in the village.

He married his cousin Kamalambal in 1912, but under Gandhiji's influence, after the birth of his only son in 1922, he led the life of a Brahmachari and dedicated himself to the service of the nation.

A true son of the soil, he was influenced only by Indian leaders and scriptures. Among the Indian leaders who influenced him were Gandhiji, Vallabhbhai Patel, Vinobha Bhave, Avinashalingam Chettiar, N.M.R. Subbaraman, O.P. Ramashwmi Reddiar and C. Rajagopalachari, whom he accepted as his political 'guru' since the Salt Satyagraha Movement. Among the scriptures. Thirukkural, Bhagvad Gita, Thevaram and Upanishads influenced him. The only contact he had with the outside world was when he visited Ceylon to attend the Tamil Conference.

He studied up to the VII standard at Nagapattinam, but later acquired a good deal of general knowledge. A linguist, he knew Malayalam. Canarese, Telugu, Bengali, Hindi, Sanskrit, Urdu and English. He maintained a library consisting of Gandhiji's works and works of great poets and the Hindu scriptures. Later on, he bequeathed this library to the Kasturba Kanya Gurukulam.

After leaving school, he continued his father's agricultural and salt catour business in which he was successful. He also managed a cloth shop which did thriving business. So in Vedaraniam, he became a man of great importance.

He lived in a momentous period of our country's history, when our national leaders were trying to arouse national consciousness among Indians and thinking of ways and means of winning freedom. In Vedaratnam, the leaders found an apt pupil who was impressed by their speeches, followed their advice literally and obediently and became a great nationalist.

He became a habitual khadi-wearer, spun cotton for his personal use, joined the khadi movement and actively participated in the foreign cloth boycott. He closed down his own cloth shop and exhorted his people to take to khadi and boycott foreign cloth.

He entered the country's political life at the age of 19. His activities were confined to his native place Vedaraniam and the Tanjore district and yet, successful in all that he attempted,

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he attained all-India fame. From 1924, when he first attended the Congress Session at Belgaum, he was a regular delegate to all the Congress Sessions and was a member of the All India Congress Committee.

He came to the limelight in 1929 when the Provincial Congress Conference was held at Vedaraniam. He was the Secretary of the Reception Committee for this Conference and was chiefly instrumental in getting Sardar Vallabhbhai Patel to attend the Conference.

He took an active part in the Congress agitations and courted arrest, several times. His most outstanding contribution came in 1930. In that year, when Mahatma Gandhi launched his famous Salt Satyagraha, Vedaratnam Pillai requested C. Rajagopalachari, the then President of the Tamil Nadu Congress Committee, to choose Vedaraniam as the place to break the Salt Laws and choose him as the leader of the march.

Accordingly, he led the march in Vedaraniam at a great personal risk. This march was the first of its kind in the South and became as famous as the Dandi march. Vedaratnam incurred the wrath of the Government which confiscated and auctioned his salt lands. He was also arrested, tried and sentenced to six months' rigorous imprisonment and a fine of Rs. 200/-.

In 1931, he attended the meeting of the agriculturists in Tirunelveli when he was given the title of 'Sardar' to felicitate him on his part in the Salt Satyagraha and other movements. After this, he toured the disctict for a week making public speeches, for which he was arrested but not sentenced. During the period of the Gandhi Irwin Pact, he organised a number of Village Congress Committees and also prevented about 100 toddy shops from being auctioned. In the second Satyagraha movement in 1932, he was sentenced to six months' rigorous imprisonment and also to a fine of Rs. 100/-.

In 1937, when he went to preside over the Tinnevelly Traders' and Agriculturists' Conference, he was charged under Sec. 124 I.P.C. and sentenced to eight months' rigorous imprisonment. In the 1940 Individual Satyagraha Movement he was sentenced to nine months' rigorous imprisonment. In the 1942 Movement, when the Congress leaders were arrested, he carried on Gandhiji's constructive programme.

In 1944, on the death of Kasturba Gandhi, he took an active part in raising funds for the Kasturba National Memorial Fund and as the representative member of the Thanjavur (Tanjore) and Trichinopoly districts in this Fund, he organised several Women's Welfare Centres, Child Welfare Centres and Maternity Centres in those two districts.

In 1946, he founded in Vedaraniam the Kasturba Gandhi Kanya Gurukulam, a residential school for poor girls, to provide basic education with free board and lodging. For his service in the field of Harijan welfare, he was awarded a gold medal by the Government.

He actively participated in several of the Congress activities. In 1935, he organised flood and cyclone relief work and in 1937, he organised Municipal and District Board elections. As President of the Tanjore Ad Hoc Committee of the District Board elections, he was responsible for the victory of the Congress Party.

In the same year, when the Congress decide to contest the elections, he stood for election as the Congress nominee from the Tiruturaipoondi Constituency in Tanjore district and won the seat. He was elected one of the two Deputy, leaders or Vice-Presidents of the Congress Legislative Party. From 1946 onwards till his death in 1961, he retained his Assembly seat in all general elections.

As a member of the Legislative Assembly, he was perhaps, the only member who was regular, prompt and punctual in attending the Assembly and taking an active part in all its proceedings. Even two days before his death, he attended the Assembly, much against the advice of his doctor and requests of his relatives, saying that to him duty was more important than even life.

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He held important offices and was a member of several non-official and Government Committees. He was the Secretary of the District Congress Committee from 1929 to 1939, during which time he did very good work and won high praise from the national leaders who said that his organisation and work was the best in the South.

In 1935, he was President of the Tamil Nadu Provincial Congress Session held at Vellore and Vice-President of the Provincial Congress Committee. He served as Secretary of the Tanjore District Harijan Seva Sangh; Secretary, Kasturba National Memorial Fund; President of the Hindi Prachar Sabha; President of the Khadi Board; and a member of the Village Industries Commission, the Hindu Kushta Nivarana Sangh, the Kasturba Memorial Fund, the Tamil Valarchi Kazhagam, the Gandhi Works Publication Committee and the State Salt Industries Association.

He was also the Secretary in the Tamil Nadu Gandhi Smarak Nidhi. He was Vice-President of the Tamil Nadu Congress Committee as well as of the Tamil Nadu Basic Education Committee. He was a member of the Working Committee of the Tamil Nadu Congress Committee for several years. He was also a member of the All India Congress Committee and of the All India Radio.

A simple and unostentatious person, he possessed a sweet nature, winning manners and sincerity of purpose. He was humble, never lost his temper or criticised others. In fact, he was too gentle to offend his colleagues and so always tried to appease them and thus earned the nickname of 'Dharma Sankatam' (information supplied by the veteran Congressman R. Krishnaswami).

He was very active and possessed lofty principles. He never wasted even one minute of his time. Still, he had some very good hobbies which were conducive to the development and disciplining of the body and the mind. He performed yogasanas or spun yarn. He was also fond of music and swimming. A good speaker, he used to address many meetings.

He was religious, but was opposed to the evils and superstitions that had crept into Hinduism. He condemned untouchability and prohibition of Harijan-entry into the temple. He wanted the total abolition of untouchability and pleaded that all temples be thrown open to all classes of Hindus and succeeded in getting the Harijans to enter the temple in Vedaraniam.

He did not make much of communalism because he believed that communal trouble would disappear with Independence and hence appealed to the communal leaders to first concentrate upon attaining the country's independence. Achieving Independence was the most important thing and hence he appealed to all people to present a united front in the struggle for Independence. He was a peaceful non-violent revolutionary and believed in Gandhian methods to achieve his objectives.

As a nationalist, he was opposed to regionalism. He believed in Hindi as the unifying language and hence advocated its study and promotion. He himself taught Hindi to the people of his village, and later during his imprisonment, he taught it to the prisoners.

A true democrat, he said that the electorate should be educated properly; that propaganda should not be directed only to the sacrifices of the Congressmen, but also to explaining the aims and objectives of the Congress clearly.

He believed in Gandhiji's basic education and pleaded for the introduction of compulsory primary education. To spread education among older people, he trained teachers. He founded the Kasturba Gandhi Kanya Gurukulam and conducted the Thayumanavar Senior Basic School. Presiding over the first Conference of the Students' Congress in 1946, he referred to the defects in the educational system and pleaded for a thorough change on the lines of the Wardha scheme. He also appealed to the students to carry out the constructive programme of the Congress.

He was very much interested in social work and did much for social welfare. He condemned

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the evil of drinking and advocated prohibition. He upheld women's rights and worked for reforms like widow-marriage and women's uplift. His Kasturba Gandhi Kanya Gurukulam was founded for the purpose of women's uplift.

A firm believer in Gandhiji's economic programme, he believed in making villages self-sufficient. He encouraged the village people to come forward and participate in national activities and nation-building. He believed in village industries and worked for the improvement of the village handpounding rice industry.

He was very much devoted to the interests of his village people. Whenever there was a cyclone and flood havoc, he organised relief work. In the 1955 cyclone havoc, finding that the damage to salt merchants was tremendous, he succeeded in getting Central aid for them and enabled them to revive their trade.

Also, alongwith the Ramakrishna Mission, he conducted relief work and helped in the construction of a colony for the cyclone-affected people. After Independence, he tried to improve and speedily develop his native place. As a result of his efforts, electricity and agricultural, educational and medical facilities were improved and extended.

He advocated the improvement of the condition of the agriculturists, fixing of minimum wages for labourers and removal of unemployment and poverty in India. He felt that the cut-throat competition in foreign trade and the manipulation of currency had added to India's economic ills.

He was very much concerned about the welfare of Indians, not only in India but also abroad. In 1946, he strongly pleaded for establishing Congress Sabhas in foreign countries in order to remove the disabilities of the Indian settlers in those lands.

A true Gandhian in thought, word and deed, he was a great son on India, who sacrificed his wealth, time and energy for the national cause. A rich Mirasdar, he became a pauper for the sake of the country. Entering politics at the young age of 19, and leading a celibate life from the age of 25, he served the country truly and efficiently for more than forty years. It was India's good fortune to have such great sons like Sardar Vedaratnam Pillai during an important phase in her history, for it is their work, suffering and sacrifice that made freedom possible for us.

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Pillai Balakrishna, A. (1889 — 1960)

A. Balakrishna Pillai, born at Tambanur in Trivandrum in 1889, was an eminent journalist and writer of modern Malayalam literature.

A. Balakrishna Pillai, popularly known as Kesari, was born on 13 April 1889 at Tambanur in Trivandrum, the Alanattu family to which he belonged was originally settled at Neyyattinkara, about twelve miles south of Trivandrum. Though a middle-class Nair family belonging to the Hindu community, it claims to have produced A. Ayyappan Pillai, the well-known Diwan Peishkar of Travancore. Thus Balakrishna Pillai's mother, Parvathi Amma, could boast of a streak of aristocratic heredity, while his father, Damodarn Kartha, was a scholar in Sanskrit and a writer in Malayalam. Of his two brothers, Dr. A. Padmanabha Pillai

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was the Editor of a number of journals and the author of several books, while the other brother, B. Chandrasekharan Pillai, is working in the Kerala State Government Service.

His family environments and traditions provided Balakrishna Pillai with a good background in life. In 1917, he married Madavanapparambil Gaurikutty Amma of North Parur. Balakrishna Pillai had his primary education at a Malayalam school at Trivandrum. At the age of nine, he was admitted in Form I, corresponding to the modern fifth Standard, at Quilon. He was then living with his uncle Ayyappan Pillai.

Next year, he moved to a Government high School at Trivandrum and from there, he passed the Matriculation examination in 1904. Without any break, he continued his education at the Trivandrum Maharaja's College and he passed the B.A. degree examination in 1908 with a First Class in History as his main subject. Balakrishna Pillai worked as a Tutor in History for sometime and simultaneously studied law also. He took the B. L. degree on 1913 standing first in the First Class and was also the recipient of the Kallan Law Prize.

While in college, Pillai could get the special guidance of eminent Professors like Hodgson, Lepper, K. V. Rangaswami Ayyangar, A. R. Raja Verma and P. K. Narayana Pillai. This, especially the guidance of the two lastnamed eminent scholars, could really encourage his studious habits, the immediate result of which was his self-study of Sanskrit and Tamil.

Throughout his life, Balakrishna Pillai continued to be a voracious reader of books on Religion, History, Science, Astrology, Literature, etc., in English, Malayalam, Sanskrit and Tamil. His reading included French, Norwegian, Swedish, Italian, English and American Literature. Maupassant, Victor Hugo, Ibsen, Gorki, Dickens, Eliot and Shaw were his favourite foreign authors. But, his approach towards all these books was objective and not subjective. He wanted to gather knowledge, gain information and make his own interpretation in a rationalistic manner.

Travels in Southeast Asia, with a mission to collect funds for starting a Press of his own, also widened the experience of Balakrishna Pillai. But, neither books nor travels could particularly influence him in any way apart from the fact that they added to his knowledge.

Balakrishna Pillai's career started with a Tutorship in the Women's College. Trivandrum, in 1909. For eight years, he remained in the profession with an additional Tutorship in the Maharaja's College, Trivandrum, for one year. As a teacher, he was admired by the students who used to call him Dr. Johnson in view of his wide vocabulary. From 1917, he gave up that profession and started practice in the Trivandrum High Court.

Finding the lawyer's profession uniteresting to his taste, he gave up that also in 1923 and took to journalism. For three years he was the Editor of the *Samadarsi*. From June 1930 to August 1930, he was the Editor of the *Prabodhakan*. But, the zenith of his success in journalism was reached with his Editorship of the *Kesari* from 1930 to 1935. Pillai was so closely associated with the *Kesari* that he was, thereafter, popularly known as 'Kesari' Balakrishna Pillai.

As an Editor, he exhorted the public in social, economic, religious and educational matters in a very strong and impressive language. In 1935, the Press Act of India was passed curtailing many of the privileges of newspapers by restricting freedom of expression. An independent journalist would certainly resent this. Hence, Pillai gave up journalism and spent the rest of his life in literary activities, by reading, writing and guiding young writers.

Kesari's writings number thirty-five, covering almost all fields of knowledge. The most important among these are: 'Rupamanjari', 'Navalokam', 'Sahitya Gaveshanangal', 'Novel Prasthanangal,' 'Carmen', Maupassangete Kathakal', 'Pracheena Kerala Charitra

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Gaveshanangal', 'Prethangal', 'Kesariyute Mukhaprasangal' and 'Sahitya Vimarsanangal'.

The above works embrace an extensive field in literature. The first two books contain critical and informative essays on the various techniques current in Western literature. The third and the seventh contain the products of his own research.

Apart from these books, there are forewords written by him to several books. Each such foreword is, by itself, a small thesis on the subject. Thus his foreword to 'Mayurasandesam' of Kerala Varma Valiya Koil Thampuran is a thesis on the literary form of Sandesakavya in world literature. Sometimes, the foreword will be bigger than the book that is introduced. The one that was written to the poetical work, 'Kadathuvanchi', of Kedamangalam Pappukutty, is an example. To the progressive writers of the younger generation, a foreword by 'Kesari' was a passport to come to limelight.

The sum-total of his literary activities contributes to the wealth of knowledge which is unique due to the rarity of such wide information elsewhere. A student of literature finds a good deal to gather from his writings, and the knowledge thus gained, would perhaps, be the only source to enrich the literature of Malayalam.

The meritorious research activities of Pillai were properly rewarded by the Kerala Sahitya Academy in 1957 with a present of Rs. 5,000/-. His researches in literature do certainly deserve such an honour. But, coming to the History of Kerala, very little has been accepted by scholars and students of history. His opinions are so strange that one finds it difficult to agree.

As a journalist, Pillai could establish himself by his dauntless personality, giving wholehearted support and strong leadership to any activity that was progressive. Thus, in 1924 he supported the Vaikkom Satyagraha which was organised for temple-entry. In 1932, when Kelappan started fasting for temple-entry at Guruvayoor, Pillai wrote a series of articles in support. In 1933, he pleaded for family-planning.

In 1935, he supported the Civil Marriage Regulation. Similarly, he recorded his opposition to capital punishment for criminals. Even the conservative minded people, in spite of their disagreement with his views, admitted that he was right. For example, His Highness Mookam Thirunal, Maharaja of Travancore, once remarked: "He is not a crack; what he says is fundamentally true."

In literature also, Pillai was giving expression to his progressive ideals. Thus, when Romanticism was flourishing under the leadership of Mahakavi Vallathol and Classicism was patronised by Ulloor S. Parameswara Iyer, Pillai was giving support to the Realistic and Progressive School of young writers like Thakazhi Sivasankara Pillai. To the rising writers, 'Kesari' was a source of inspiration.

Mahakavi G. Sankara Kurup, visited Pillai twice at his residence at North Parur. His lean figure, which suffered from chronic asthma, bore testimony to the tremendous labour that he was exerting for the cause of knowledge and progress. His long beard like that of Rabindranath Tagore, though not so beautifully grey, would show that he had no time to attend to the daily routine because he had dedicated his life to the cause of knowledge.

For more than a quarter of a century, Balakrishna Pillai did full-time labour in the fields of literature and history. To the student of literature, there is much to learn and follow in the works of 'Kesari'.

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Pillai, C. Narayana (1902 —)

C. Narayana Pallai, born at Edappally near north of Ernakulam in 1902, was a prominent politician and publicist in Kerala.

C. Narayana Pallai was born in 1902 at Edappally, a village a few miles to the north of Ernakulam. He belonged to a middle-class Nair family. His father, A. Kesava Pillai, was a Station Officer in the Police Department in the erswlhile State of Travancore. His mother, Narayani Amma, was a very capable lady with a high sense of responsibility as wife and mother; and as the father had to spend much of his time away from home, it was she who brought up her children with care and discipline.

Narayana Pillai had his schooling at Edappally, Shertallay and Alwaye. Leaving school, he continued his studies first at the Union College, Alwaye, and then at the Maharaja's College, Trivandrum. As soon as he graduated, he joined the Trivandrum Law College, and taking his B. L. degree in 1932, he set up practice as a lawyer.

It was about this time that Narayana Pillai began his public life. It was a time when Gandhiji's Non-Cooperation Movement was in full swing, and naturally Narayana Pillai was thrilled by the great national awakening. His patriotic fervour was further roused by his close contact with A.K. Pillai, Changanacherry Parameswaran Pillai, Kesari Balakrishna Pillai and other leaders of public opinion.

When the great National Movement was going on all over India, it took a concrete shape in Travancore in the form of a Statewide agitation against the autocratic administration of the state and for the establishment of responsible government. Out of patriotic fervour, Narayana Pillai gave up his practice and joined the agitation.

In 1938, the Travancore State Congress was started, and when the agitation assumed the form of civil disobedience, Narayana Pillai found himself in the thick of the fray and had to undergo imprisonment, several times. Nothing daunted, he participated in the agitation for over a decade till the attainment of responsible government in the State, with the dawn of Indian independence.

During these years, he took the keenest interest in Harijan uplift and the Khadi movement as well. His wife Saraswathy Amma, was prominently connected with the khadi movement during those years.

After Independence, Narayana Pillai became a member of the new state Legislature and then a member of the Rajya Sabha. In 1956, however, he left the Congress owing to some differences, and two year later, he ceased to be a member of the Rajya Sabha on the expiry of his term.

Narayana Pillai's journalistic activities had begun as early as the' twenties, and he kept them up all through his political career. After independence, he founded a Malayalam daily, the *Swanthanthra Kahalam*, and edited it with conspicuous ability for a few years. He still continues to contribute trenchant articles to leading journals on current topics. They are full of virility and strength and are always read with avidity even by his opponents. He is also the author of a few books, including and authentic biography of Changanacherry Parameswaran Pillai.

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Pillai, C.V. Raman (1858 — 1922)

Raman Pillai, born in Trivandrum in 1858, was one of the most outstanding novelists and humorists of Malayalam.

C.V. Raman Pillai was born in Trivandrum in 1858 as the son of Panavilakathu Nilakanta Pillai and Kannamkara Parvathi Pillai.Nilakanta Pillai was a Sanskrit scholar and an astrologer. Initially, the boy had his education in the traditional way and his father's idea was to make him a Sanskrit scholar. But in 1867, Nilakanta Pillai died and this altered the course of his son's studies. When he was twelve, C. V. Raman or Ramu, as he was called, joined and English School.

Within about four years, the boy picked up sufficient English to read and understand novels in that language. He joined the Maharaja's College at the age of nineteen. It was a matter of great prestige in those days to be a college student, when the number of students was very limited and the Professors were very outstanding men. John Ross was the Principle and Dr. Harvey was the Chief Professor of the College.

Both these European Professors had a special liking for Raman Pillai, as he was one of the most promising students of those days. It was during these days that Raman Pillai developed a taste for English classics. He used to contribute articles in English in the periodical, the *Western Star.*

In 1881, he passed the B.A. degree examination creditably. After about a year he started a weekly, the *Kerala Patriot;* and then followed a sojourn to Hyderabad to get over a disturbed mind.

Raman Pillai returned to Trivandrum and joined the Travancore Government Service. He retired as Superintendent of Government Presses, not a very covetable post for a person of his calibre and attainments.

C. V. Raman Pillai is one of the most outstanding novelist of Malayalam. As far as historical novels are concerned, no one else has come anywhere near him. 'Marthanda Varma', 'Dharmaraja' and 'Ramaraja Bahadur' are the three historical novels from his pen. The period of history that Raman Pillai has chosen to portray extends from the revolution during the time of Marthanda Verma of Travancore royalty up to the end of Dharmaraja's reign.

Heroism, loyalty to the sovereign and other sterling qualities so moved the author that he gave strength to every character and liveliness to every situation. And when we consider the multifarious incident described, and the large variety of characters portrayed in the three novels, we are getting not just a glimpse of the social structure, but a whole panorama of history projected before us with all its ups and downs, its thrills and sorrows. The canvas is so vast and rich.

'Marthanda Varma' (1891), shows the influence of Scott's 'Ivanhoe' here and there. It may seem astonishing that after Raman Pillai wrote this, he wrote no other novel for a period of twenty years. Then came his second novel 'Dharmaraja', which is comparatively profound, both in conception and treatment.

The most outstanding novel from his pen is the third one, 'Ramaraja Bahadur', both from the point of view of plot as well as from that of characterisation. He has also written a social novel 'Premamritam'; but it does not reach the standard of his historical novels. Raman Pillai's plot is complex and the style heavy. Even his humour is so deep and subtle that it takes a little time to create a ripple on the face of the reader.

Raman Pillai has also written eight stageworthy humorous plays. It is he who converted the trickle of the modern Malayalam drama of

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the 19th century into a steady flow. He was a great Kathakali fan. He died in 1922 at the age of sixty-three.

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Pillai, Changanacherry Parameswaran (1877 — 1940)

Changanacherry Parameswaran Pillai, born in Changanacherry in 1877, was a distinguished lawyer, politician and social reformer.

Changanacherry Parameswaran Pillai, a distinguished lawyer, politician and social reformer, was born in Changanacherry in Kerala on 14 March 1877. He belonged to a middle-class Nair family. His father, Narayana Pillai, was a Head Accountant in Government Service. Though of modest means, he gave his son a good education. Parameswaran Pillai graduated from the Maharaja's College, Trivandrum, securing a first class in Chemistry.

He took his B. L. degree in 1902 and set up practice as a lawyer at Quilon. He soon became one of the leaders of the Bar. In 1918, he transferred his practice to Trivandrum, and nine years later he was appointed as a High Court Bench with distinction for six years and retired from service in 1933.

Changanacherry Parameswaran Pillai began his public life soon after he set up practice as a lawyer. He was keenly interested in politics and social reform. He was member of the Sree Moolam Popular Assembly from 1906 to 1913, and a Member of the Travancore Legislative Council from 1913 to 1927. During these years, he sponsored several legislative measures of far-reaching importance, including the Nair Regulation Act.

For several decades, the Nair community was subjected to grave social disabilities, particularly in regarded to the system of succession and inheritance, the fixity and status of marital relations and the like. Parameswaran Pillai successfully piloted the Nair Regulation Bill in spite of strong opposition from several quarters, and eventually it was placed on the Statute Book.

He was the President of the Nair Service Society for some years, and under his guidance Karayogams or village units were established all over the State for carrying on social work on an organised basis. As a legislator, he did much to reform the Legislative Council of the State on popular lines. He was a staunch exponent of the Harijan cause.

As the President of the Harijan Seva Sangh, he did yeoman service for Harijan uplift and removal of untouchability. He was prominently connected with the Vaikkom Satyagraha, and Temple Entry agitation which came to a successful close with the famous Temple Entry Proclamation of 1936.

He also took a lively interest in the development of agriculture, trade and industry in the State. He was the President of the Travancore Kerakarshaka Sangham. In this capacity, he visited Ceylon to make a close study of the cocoanut trade with that country, and then led a deputation to the Viceroy and submitted a memorial suggesting improvements.

During the closing years of his life, he threw himself heart and soul into the Travancore State Congress agitation that was started in 1938. He was uncompromising in his stout opposition to the autocracy that was prevalent in the state at that time, and for this reason he had

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to lose his pension. He fell ill and died in 1940 at the age of sixty-three. Parameswaran Pillai was a man of high integrity, sturdy independence and sober judgment.

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Pillai, Chempakaraman (Dr.) (1891 — 1934)

Chempakaraman Pillai, born in Trivandrum in 1891, was an eminent revolutionary politician and a social reformer.

Dr. Chempakaraman Pillai was born on 15 September 1891, in a well to-do Tamil Hindu Vellala family settled in Trivandrum. His father was Chinna Swami Pillai, Police Office under the Travancore Government, and mother Nagammal. When about seventeen years old he had to leave India, and in Berlin, in 1933, he married Laxmi Bai, who was a native of Manipur. They had met in Berlin about two years earlier.

While in the Maharaja's High School, Trivandrum, he was caught in the ferment of the Bengal Partition Movement in 1905, and left school. Starting in an active anti-British propaganda, he clashed with the Police, and about in 1908 had to leave India. He reached Italy and was able to study in the Berlist School of Languages there, and also enrolled for engineering studies. He continued education in Switzerland and finished it in Germany, securing doctorates in Engineering and Economics. He learned about twelve languages. Tilak and Gandhiji impressed him strongly.

He took up Tilak's cry, "Swaraj is my birthright and I will have it" foreign influence also was strong on him. It was an English noble, Earl Strickland, spying for Germany, who helped him out of India and to get education and contact in Europe. These contacts, mainly with the revolutionaries in many European countries, moulded his ideas.

His career of a political revolutionary began even in his school days. He led the boys, shouting anti-British slogans, and on no-tax campaigns, feeling the injustice of the Bengal Partition. The Police were on his trail and so he got out of Travancore, and reaching Europe, finished his education there. In the meantime, he was also imbibing revolutionary ideas and wished more and more to see the British driven out of India.

During the First World War, he was in Berlin, organising opposition to Berlin, alongwith the other Indian revolutionaries there. In 1914, they formed an 'Indian Independence Committee'. An 'Indian Volunteer Corps' was also formed by him, with the help of the German government, to fight against Berlin. About this time, he started a paper also, named the *Pro-India,* to conduct propaganda against imperialism and colonialism .

It seems that he joined the crew of the well-known cruiser *Emden* and helped its manoeuvres to undermine Britain's prestige in India and in the Indian Ocean. In 1915, the Indian revolutionaries in Germany formed a 'Provisional Government of Free India' functioning from Berlin. Dr. Pillai was its Minister for Foreign Affairs.

He is said to have dropped pamphlets from aeroplanes among the Indian soldiers in France, exhorting them to turn against the English. On account of such activities, the British Government put a price on his head. He could not be caught. When the Treaty of Versailles was

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signed, Dr. Pillai wanted that one of the terms must be the withdrawal of the English from India.

On the cessation of the war, he worked for the improvement of trade between India and Germany. As part of this programme he organised in 1924, an exhibition of Indian Swadeshi goods in the International Leipzig Fair.

In course of his activities against the British rule in India, he met some of the Indian national leaders, like Motilal Nehru, Jawaharlal Nehru and Vallabhbhai Patel. In 1933, he met Subhas Chandra Bose in Vienna. He requested Bose to organise revolutionary group in Asia to fight European domination, and then to join him in Germany to fight for an independent India.

Hitler then emerged in Germany. He was sarcastic about the ability of the Asian people to govern themselves. Dr. Pillai protested against this in public and thus became a *persona non-grata* with Hitler and the Nazis. Dr. Pillai soon fell ill and left for Italy to regain his health. While there, he heard that all his possessions in Germany had been seized and sold away by the Nazis for a nominal price.

In despair, he returned to Germany and complained to the authorities about the injustice done to him . Naturally, one day he was beaten up by the Nazis. He was physically injured and mentally shocked that he should be so treated in his adopted country. He had to go into a nursing home where he breathed his last on 26 Nay 1934.

In political matters he was revolutionary, in social matters a reformer and he did not care for some of the age-old conventions. This is proved by his marriage to a Manipuri girl. He believed in self-determination and self-government for all peoples and naturally wanted India to be free of British rule.

He loved Travancore, but being against regionalism and in favour of comprehensive nationalism, his ideal was India as a single unit. For him industrial and educational advance in India was a necessary, but a minor matter. He was all out to win freedom for India. Once free, he believed, that every need in India would be fulfilled.

In his activities, he displayed unusual dyanmism and courage, as shown by his wide propaganda tours, his organisation of anti-British groups, and his voyage on the *Emden.* He, it appears, is the father of the slogan 'Jai Hind'. He had the courage , or, shall we say, foolhardiness, to stand up even against Hind. To Jawaharlal, Dr. Pillai appeared to be somewhat pompous.

There is no doubt that he was an extremely active type, with strong extremist views. His life's chief work was the propaganda he conducted in Europe, specially in Germany, against imperialism anywhere. In his revolutionary opposition to imperialism, his main target was British imperialism in India and the sole wish of his life was to see India free of its foreign yoke.

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Pillai, G. Parameswaran (1864 — 1903)

Parameswaran Pillai, born in Trivandrum in 1864, was a pioneer journalist, scholar and social reformers.

Parameswaran Pillai (G.P.) was born in Trivandrum on 26 February 1864 and died on 21 May 1903 at the age of thirty-nine. His father was Hariharier and his mother Valavakunnath Karthiyani Amma. He had an uncle, Govinda Pillai, who was the Karanavar (Head) of the family and also an aunt, K. Lakshmi Amma. G.P. was brought up under the fostering care of his aged aunt, as he had lost his parents early in life. He had two sons—P. Bhaskaran Pillai and G.P. Sekhar. He belonged to a middle-class Nair family of agriculturists. He married Seethalakshmi Amma, the daughter of Subramania Pillai, a Munsiff in the Travancore Service.

Parameswaran Pillai had his early schooling at the Vernacular School at Chalai, Trivandrum. After passing the Matriculation examination in 1879, he studied in the Maharaja's College from 1879 to 1882. Then he joined the Presidency College, Madras, from where he took his B.A. degree. After this, he joined the Law College, Madras, and completed his B.L. degree course. But, he did not pass the B.L. degree examination. In 1899, he left India for England to study Law and qualified himself for the Bar in 1902 from Lincoln's Inn.

John Rose, Professor and Principal, and Dr. Harvey, the Vice-Principal, of the Maharaja's College, Trivandrum, liked him very much and they implanted in him liberal ideas and moulded his character. When he was expelled from the College (1882) under the orders of the Dewan, they gave him certificates testifying to his excellent character and ability. There was no feminine influence on him except that of his aged aunt. W.E. Gladstone, the great Liberal statesman, was the great hero of his heart, and his interview with Gladstone was often referred to by him as one of the great events in his life. Pillai admired and respected the Indian leaders, such as Dadabhai Naoroji, Pherozeshah Mehta and Surendranath Banerjea. This fact is clear from his book 'Indian Congressmen'.

In 1897, he visited England at the time of the celebrations of Queen Victoria's Diamond Jubilee. On his way to England, he visited France and Italy. During his second visit and stay in England (1899 to 1902), he availed himself of the opportunity to serve his country with the help of the British Congress Committee by giving publicity to Indian problems in the press and on the platform.

As a student of history, he understood the significance and nuances of the political events and developments in Europe and America. The ideals of Liberty, Equality and Fraternity echoed in his mind. He read critically the writings of the leaders of the Liberal Party and of European authors, especially of the masters like Shakespeare, Burke, Macaulay, J.S. Mill, Rousseau, Charles Dickens and Sir Walter Scott.

Pillai had a brilliant career as a journalist, author, social reformer, temperance worker and above all as a Congressman. For along time, he was a regular leader-writer to two of the leading papers, viz, the *Madras Mail* and the *Madras Standard.* He can aptly be called "the ideal working journalist."

While in England, he contributed articles from time to time to such weeklies and newspapers as the *Imperial* and *Colonial Magazine, Pearson's Magazine, Asiatic Quarterly Review, The Week End, The New Age,* etc. To quote Eardley Norton, "As a speaker he (G.P.) is admirable, as a writer he is powerful and as a champion of the public interest he always supports the just and, if possible , the weaker cause."

His important publications include: 'Travancore for the Travancoreans', 'Lord Wenlock and his Administration', 'Grievances of Indians in South Africa', 'Indian Congress-

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men', 'London and Paris' and 'Twenty one Days in London'. Form 1892 onwards, he was an ardent Congressman. He attended for the first time the Congress session of 1889.

He was one of the founder-members of the Madras Social Reform Association and became the President of the temperance organisation known as 'Lodge Amrita'. He was also the first President of a secular temperance organisation called "The Indian Order of Total Abstainers". On more than one occasion, he was Secretary of the Indian National Congress. He became a Member of the Royal Asiatic Society and a Fellow of the Royal Historical Society.

G.P. was a pioneer among social reformers. He was one of the first to take up the cudgels on behalf of the so-called untouchables. In particular, he espoused the cause of the Ezhavas or Thiyyas of Travancore, G.P.'s interests were not confined to Travancore. He was perhaps, even better known in Madras.

He took a keen interest in the fate of the Indians in South Africa. To quote K.P.S. Menon, "G.P. did indeed agitate, but he never agitated for selfish ends. He never agitated for sectional or communal purposes. He never prostituted the gift of journalism for any base objective," Thus, his interests were much wider.

G.P.'s attitude was liberal in the matter of caste. He was against the very idea of untouchability. His spirit revolted against social injustice of all kinds. As a devout Hindu he opposed the Christian Missionary activities for the conversion of Ezhavas or Thiyyas into their fold. Even while admiring the Western education, he never forgot the traditional values of Indian culture. He was a constitutional nationalist of the old type who cherished progressive ideas and believed in the goodness of the British form of government and British institutions.

As a nationalist, he wanted to keep India strong and united under a democratic form of government, in which the Indians would have a due share. It was in regard to the South African affairs that he came into contact with Gandhiji. Gandhiji recognised his services and wrote from Durban that he had noticed with gratitude G.P.'s active interest in the cause of the Indians in South Africa. In the early part of his life the main aim of Pillai was to improve the conditions of his brethren in his native State of Travancore.

After his settlement in Madras, his interests ranged beyond the frontiers of Travancore. He became a man of wider outlook and a nationalist—after joining the Indian National Congress. He desired that Indians should have a fair share in the financial and economic activities of the State. He opposed the drain of wealth from India for England and did not favour the high rate of taxation.

G.P.'s actions were typically heroic. Political agitation, as it is commonly understood at present, may be considered to have begun in Travancore with him.

In 1891, he drafted the famous 'Travancore Memorial', the first step for uniting all the communities of the country with the common aim of getting a share in the administration of their own State. The submission of the 'Travancore Memorial' to the Maharaja was an epoch-making event in so far as it hastened the political awakening in Travancore.

In short, G.P. was a constitutional agitator who believed that direct action and violent revolutionary processes were not necessary for redressing the grievances of the masses. Political and social evils could be removed by moving the constituted authorities by patient appeals and expostulations.

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Pillai, J. Sivashanmugham (1901 —)

J. Sivashanmugham Pillai, born in 1901, was the first Adi-Dravida Mayor of a premier Corporation in India.

An Adi-Dravida, J. Sivashanmugham Pillai is the son of Jayalakshmi (mother) and Jaganathan (father), a steward. He graduated from the Loyola College, Madras, privately studied for his M. A. degree, and was the first member of the Depressed Classes to get it.

In 1938, he married Chandralekha, daughter of a mill manager in Pondicherry. As Joint Secretary of the Tamil Students' Association, he showed great promise in organising the social activities of the College. A good hockey player, he represented his college, but had to give up playing due to a leg injury.

He came into limelight in the years 1939-47. A member of the Madras Corporation from 1930 to 1938, he was elected Mayor of the Madras Corporation on behalf of the Congress Party in 1937 and was the first Adi-Dravida Mayor of a premier Corporation in India. A successful Mayor, he did a lot of social service, in appreciation of which the name of the street in which he lives was changed from Kutti Adi Dravida Street to Mayor J. Shanmugham Pillai Street. In 1935, he was elected to the Legislative Assembly.

From 1946 to 1955, he was the Speaker of the Madras Legislative Assembly. He held this office with great dignity and discharged his responsibilities efficiently and impartially, never losing his presence of mind in the most trying circumstances and always maintaining the order and decorum of the House. From 1955 to 1961, he was a Member of the Union Public Service Commission and from 1962 to 1963, he was a nominated Member of the Rajya Sabha.

He also served as a Member of the Senate of the Madras and Annamalai Universities. He presided over the 26th Arcot District Madras Harijan Conference and over the All India Scheduled Castes Parliamentarians' and Legislators' Conference held at Nagpur in 1950.

More interested in social service and uplift of the Depressed Classes than in politics, he gave evidence on their behalf before the Whitley Commission, the Royal Commission, the Statutory (Simon) Commission, the Lothian Committee, the Hammond Committee and the Sapru Committee.

A good speaker and writer, he has serveral publications to his credit. He is the author of 'The History of the Adi-Dravidas', 'Life Select Writings and Speeches of Rao Bahadur M. C. Rajah' and 'Legislative Protection of the Cultivating Tenant Labourers'.

A man of medium stature and dark complexion he is simple and devout. He has high aims, excellent qualities, a mature mind and decided opinions. A firm supporter of the English parliamentary system of government, he did not believe completely in Gandhian politics. He criticised the Congress policy of resigning office and favoured constitutional means to achieve Independence. At the same time, he was a critic of Britain's repressive policy in India.

A true patriot, he wanted all Indians to be imbued with the spirit of nationalism and patriotism. He was opposed to the division of the country on any basis and exhorted the Depressed Classes not to support any separatist tendencies.

He criticised the Dravida Kazhagam demand for Dravidiastan, saying that the Adi-Dravidas had equal liberty to demand a separate state for themselves but "if we do not give birth to and cherish the feeling that we are

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all Indians, a time will come when we will wipe out our own existence."

He condemned the evils of the caste system, like untouchability, backwardness of the Depressed Classes and Murichittu, a system of agricultural labour in the South, which virtually enslaved the Scheduled Classes. He did his best to remove these evils.

At a time, when the Indian society was plagued with the evils of the caste system, there was need for social reformers who would rid the society of such evils and set it on the right path. One such social reformer of repute is Sivashanmugham Pillai who did a great service to his community, to society in general and to the country, and that too without preaching class hatred or encouraging separatist tendencies.

He was a man who fought for the just rights and privileges of the downtrodden: yet he never lost sight of the higher ideals of unity, nationalism and patriotism.

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Pillai, Kumbalath Sanku (1898 — 1969)

Kumbalath Sanku Pillai, born at Parakkulam in the Quilon district in 1898, was a prominent politician and social worker in Kerala.

Kumbalath Sanku Pillai was born on 18 February 1898, at Parakkulam, a village in the Quilon district in the erstwhile State of Travancore, His father, Punnakkal Eswara Pillai, was a well-to-do landlord, and his mother, Narayani Amma, belonged to the well-known Thannikal family at Parakkulam.

As a boy, Kumbalath Sanku Pillai was intelligent, smart and vivacious, and was often prone to juvenile pranks and mischief. He had little interest in his studies, and he left school before he reached the higher forms. However, through his own efforts, he gained a good command of his mother tongue, Malayalam, in which, in due course, he became a fine speaker.

Even as a young man, Sanku Pillai was a prominent figure in his locality, and had always around him an earnest band of devoted young men. He was a good athlete, and was keenly interested in wrestling. As he grew up, he had so much influence at Parakkulam and places in the neighbourhood that whenever there was any dispute or quarrel, the parties were guided by his advice in reaching an amicable settlement. In 1920 he married Janaki Amma who belonged to the well-known Nedumbrath House in West Kallada.

It was about this time that Sanku pillai began his public activities in diverse fields. He assisted Mannath Padmanabhan, the founder of the Nair Service Society, in establishing Karayogams or Village Units all over Central Travancore for the proper working of the Society on a planned basis.

He was of considerable help to Swayamprakasini Yogini Amma of Kulathur Ashram, near Trivandrum, for collecting funds for the Ashram, and he even accompanied her to the Federated Malaya States for this purpose. In the early twenties, he was closely associated with the great scholar-saint of Kerala, Chattambi Swamigal. The Swamigal had an abiding influence on Sanku Pillai in shaping his spiritual outlook.

Sanku Pillai looked upon the Swamigal as his spiritual Guru, and when the Swamigal attained *Maha Samadhi*, at Panmana, Sanku Pillai erected there a temple in his memory, dedicated

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to Siva. Sanku Pillai was also responsible for the establishment of several useful institutions in Central Travancore, such as the Parakkulam. C. Padmanabha Pillai Library built in memory of his grand uncle, and the Vidyadhirajan High School at Panmana.

Sanku Pillai's political career, too, began in the early twenties when he came in contact with A.K. Pillai, who was then one of the leading politicians in Travancore. Those were the days when the great Non-Cooperation Movement, initiated by Mahatma Gandhi, was in full swing and its impact was felt in Travancore, too.

When the Vaikkom Satyagraha was started with a view to eradiating untouchability, Sanku Pillai threw himself heart and soul into the Struggle. Already at his instance several tanks in Central Travancore were opened to the Harijans, and through his efforts, his two temples, one at Kannan Kulangara and the other at Panayannurkavu, were thrown open to the untouchables, several years before the Temple Entry Proclamation was issued.

Before long, when the great National Movement that was going on in India took the shape of a state-wide agitation in Travancore against the autocratic administration of the State for establishing reponsible government, Sanku Pillai found himself in the thick of the fray, and later, when the Travancore State Congress came into being, he played a conspicuous part in the agitation, and to undergo imprisonment several times.

Even after independence, Sanku Pillai continued to take a leading part in shaping the political affairs of the State. In 1959, however, he left the Congress and joined the Praja Socialist party, but before long he practically retired from politics due to failing health. He died on 17 April 1969. Sanku Pillai was a man of sturdy independence and unimpeachable patriotism.

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Pillai, N.N. (1918 —)

N.N. Pillai, born at Vaikom in 1918, is an eminent Malayalam playwright, actor and director and a writer on dramaturgy.

N.N.Pillai is a native of Vaikom. He worked for a few years in Malaya in the publicity department of the I.N.A. organised by Subhashchandra Bose, and returned home in 1946. He was again in Malaya for about three years. On his return in 1953, he started an art society named Visvakerala Kala Samiti, which proved a turning point in his life.

He began to write and, under the auspices of the Samiti, produced play after play. Of his twenty-five odd plays. *Atmabali* (Self-sacrifice, 1965) won a State and a Central Government Award, and *Pretalokam* (The abode of ghosts, 1965) the *Keralaa Sahitya Akademi Award* (1966), and *Marananrittam* (Dance of death, 1967) the Kalyani Krishna Menon Award. Some of plays were filmed also.

Pillai's *Nataka darpanam* (Mirror on darma, 1971) is an outstanding contribution to dramaturgy. It reveals his intimate acquaintance with the principle of dramatic writing and performance, both ancient and modern, and both of the West and of the East.

His comparative study and evaluation of the oriental and occidental critics of drama won wide acclaim. He defines drama as 'the art of emotion, art of imagination, and art of regimentation and concentration'. He also demonstrated that Western experimental method could he employed in the composition and staging of Indian plays.

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Pillai, Namakkal V. Ramalingam (1888 — 1972)

Namakkal Ramalingam Pillai, born at Mohanurin Salem district in 1888, was a significant for his contribution to nationalism, art, literature and social reform in Tamilnadu.

Noted for his significant contribution to nationalism, art literature and social reform, Namakkal Ramalingam Pillai was an eminent figure in Tamilnadu. Born in 1888, he was the son of Venkatarama Pillai, a Sub-Inspector of Police, at Mohanur, Namakkal taluka, Salem district. Tuluva Vellala by community and Hindu by religion, the family belonged to the lower middle-income group. In 1908, Pillai married Muthammal who belonged to a merchant family at Karur. After she passed away without bearing any issue, he married in 1921 her younger sister Soundaramma, by whom he had two daughters and three sons.

After his early education at the Namalwar School at Namakkal, Pillai joined the S.P.G. College at Tiruchirapalli, completing the Fellow of Arts Course in 1909. It does not appear that he evinced any keen interest in his studies. As a schoolboy, he was punished for drawing sketches during the class hours. He devoted more of his time to the study of the leaders, Subramania Bharati, Aurobindo, Vivekananda, Ramakrishna Paramahamsa, Gopala Krishna Gokhale and Tolstoy.

The activity of the Indian National Congress and the work of M.K. Gandhi, too, engaged his serious attention. Pleased with the work of Venkatarama Pillai in the Police Department, the Superintendent of Police, Robertson, offered the post of a Sub-Inspector to the son, Ramalingam, but this was not accepted.

In 1909, Ramalingam joined as a clerk in the Taluka Revenue Office, Namakkal, but left it after three months, as he incurred the displeasure of the Tahsildar for drawing a sketch of his colleague during office hours. Three years later, he served as a school teacher at Namakkal. He quit this job, too, for his pro-nationalist sympathies drew upon him the wrath of his Headmaster.

With the principal centres of his activity at Namakkal and Karur, the political career of Pillai dates from his student life. However, the period of his active participation in the freedom movement was from 1930 to 1947. Influenced by the Nationalist Agitation that broke out in the wake of the Partition of Bengal, he emerged as a public speaker in the company of Sabhapathi Mudaliar and Nagaraja Iyengar.

For a time, he vacillated between Tilak and Gokhale in his political affiliation, but eventually became a devoted disciple of M.K. Gandhi. In 1908, he enrolled himself as a member of the Congress Party and since then attended its all India sessions. " Without sword, without blood, a war is coming", composed as a marching song for the volunteers for the Vedaranayam Salt Satyagraha, spread his fame as a composer patriot.

In his speeches and writings, he attacked the British exploitation of the country, condemned repression and advocated a non-violent struggle for the attainment of independence. On several occasions, he courted arrest and suffered imprisonment. He upheld Commonwealth relations and favoured a parliamentary form of government.

An artist by instinct, Pillai painted the pictures of several people, particularly of the

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national leaders. Expressive and realistic, they won for him numerous prizes and medals. As a social reformer, he supported the labour movement, pleaded for equal status for women and attacked the evils of the caste system, especially untouchability. Though he was a pious Hindu, he was a cosmopolitan in his outlook.

Equally noteworthy as his contribution to nationalism and social reform was that to Tamil literature. He wrote essays, novels, poems and biographies. Among them are: 'A Collection of Poems', 'Commentary on Tirukural', 'Kambar and Valmiki', 'Thoughts of Valluvar', 'Autobiography', 'Gandhi Anjali', 'He and She' 'Ilakkiya Inpam' (Sweetness of Tamil Literature) and 'Thenmathura Tamilosai' (Honey-Sweet Tamil Sound).

In addition, he edited for a time the journal *Kamanadar*. Through his writings, he sought to promote the growth of Tamil literature, ridiculed social anomalies and exhorted the youth to imbibe national consciousness. So simple and lucid was his style that even the uneducated could easily understand his poems. All his works were imbued with a Gandhian spirit.

Pillai held several positions. He was a member of the Tamil Valarchi Kazhagam, the Sahitya Akademi, the Salem District Board and the Madras Legislative Council. In recognition of his services to Tamil, the Madras Government in 1949 made him the Poet-Laureate of Tamilnadu. The D.M.K. government honoured him by granting a life pension of Rs. 200/- per mensem.

A real patriot, Pillai combined in his character certain strong as well as weak traits. He favoured humility and simplicity, but did not always practise them himself. As a fluent speaker, he could pour lavish encomiums or outright condemnation on any person or cause. He was quick in breaking friendships and equally quick in reconciling opponents.

Yet, his honesty and magnanimity were unquestionable. His was no mean achievement. Without much education or wealth and beginning his career as an obscure painter, by his own efforts he became a fascinating orator, a popular poet and a national leader, who created a real awakening among the common people.

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Pillai, Pattom Thanu (1885 — 1970)

Pattom Thanu Pillai, born in Trivandrum in 1885, was an eminent freedom fighter, politician and social activist.

Pattom Thanu Pillai, son of Subbayyan, was born on 15 July 1885, in a middle-class Nair family in Trivandrum. His father was a Brahmin and his mother, Easwari Amma, belonged to the Nair community. After completing his education, he started as a lawyer in 1915. About 1917 he married B. Sumukhi Amma, who came of an ancient aristocratic Nair family in South Travancore. She died in 1922, leaving a son, T. Kesavan Nair, now employed with Burma Shell. Five years later, in 1927, Thanu Pillai married Ponnamma who came from Trivandrum. They have three daughters, P.T. Lalithambika Devi, P.T. Sarada Devi and P.T. Saraswati Devi.

When about five years old, Thanu Pillai's education began in Malayalam in the traditional style. He received all his education at Trivandrum, first at a private primary school, then at the Government High School, the Maharaja's College and the Government Law College. There he earned the B.A. and B.L. degree. He does not owe any particular debt to any individuals for the shaping of his ideas and activities,

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which largely grew out of his own observations of the circumstances of the times. Later, when the Travancore State Congress was formed and he had to lead it, he sought Gandhiji's guidance in his work.

As he emerged as a political leader, he had the benefit of discussions with co-workers like T.M. Varghese. He had no occasion to travel much while young, but after he became a political worker, he travelled fairly frequently within India. Thought, books in general have not influenced him, the Hindu classics like the Ramayana, the Mahabharata and the Bhagavad Gita taught him the philosophy of Hinduism and strengthened his faith in the Supreme Being.

Thanu Pillai began his career as a clerk, and then for sometime, he was a school teacher. In 1915 ,he started practice as a lawyer. In 1927, he was elected from the Trivandrum constituency to the Travancore Legislature (Sree Moolam Assembly) and retained that seat for many years. He was drawn more and more into politics and his many qualities of leadership soon brought him to the fore.

When the Abstention Movement grew out of communal feelings and disturbed Travancore, Thanu Pillai's efforts reduced tension and averted a grave danger. About this time, the Travancore State Congress was formed, one purpose of which was to secure for the people a share in the administration of the State.

Thanu Pillai had friends like C. Kesavan, A. J. John and others. Thanu Pillai now gave up legal practice and turned into a full-time political worker. He became the leader of the State Congress. In 1938, under Thanu Pillai's leadership, the State Congress presented a memorial to the Maharaja, wherein they referred to the restrictions on civic liberties and asked for a responsible government. The memorial received publicity outside Travancore, and within the State it made a great impact. When the memorial did not bring the response hoped for, the State Congress started a Civil Disobedience Movement.

Pillai was imprisoned alongwith other leaders. This resulted in violation of law, arrests and widespread disturbances in the State. The Government banned the State Congress movement. Gandhiji came to know of these developments, but perhaps feeling that the time was not yet ripe, wired to Pillai to try an amicable settlement of the problems and to withdraw the memorial. The memorial was withdrawn, the leaders were released, but the Government continued hostile action against the State Congress.

So in 1939, the Party resolved to resume Civil Disobedience and constituted an Action Council, with Pillai as Chairman, to decide the programme. This time, Gandhiji gave his blessings. But, Pillai was promptly imprisoned. In May 1939, he met Gandhiji at Rajkot to receive his directions. Thereafter the State Congress followed Gandhiji's plans of action. The demand for responsible government continued under Pillai's leadership.

When a move was started for an "Independent Travancore" in free India, Thanu Pillai protested. He had become a *persona nongrata* with the Government and was in and out of prison frequently in those days. On 30 July 1947, Travancore decided to join the Indian Union and Thanu Pillai, then in prison, was released. On 4 September, the Maharaja proclaimed the introduction of complete responsible government in the State. To report on the changes required, a Reforms Committee was constituted with Pillai as President.

In 1948, at the elections to the State Legislative Assembly, Thanu Pillai was successful and was chosen as the Leader of the Congress Party. On 24 March, he took charge as Chief Minister. About six months later, however, he resigned, because of disagreements with his colleagues. He joined the Socialist group and became the Chairman of the group in the State. For propaganda a party paper, named the *Kerala Janatha*, was started with Pillai as the Founder-Editor.

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In 1954, the Praja Socialist Party came to power in the Travancore-Cochin State, with the support of the Congress and Thanu Pillai was again the Chief Minister. Unfortunately, in about a years's time the Congress withdrew its support and Pillai resigned. However, he continued to be the Chairman of the Praja Socialist Party.

In 1960, for a third time, he became the Chief Minister, this time of the integrated Kerala State. In 1962, he was appointed Governor of Punjab. He occupied that post till 1964 when he was appointed Governor of Andhra Pradesh. He was there till 1968.

In his personal habits and of life, Pillai was plain and simple. He wore only Khadi. No. one questioned his sincerity and integrity. He was a fine speaker, with a simple, but forceful and persuasive language. He had an intense love for his State. These inspired strong loyalties in the people and made him an efficient leader.

He had liberal ideas in social matters, and thus he was against unfair discrimination on the basis of caste and sex. He believed in a Supreme Power which controls everybody and everything. He realised the value of Western education as an integrating factor and for widening one's outlook. He wanted all to have the benefit of a minimum education, and so while he was the Chief Minister, he made school education free for all up to the S.S.L.C. standard.

His love for Trivandrum and Travancore was almost proverbial; still he was a nationalist, because he believed that the spirit of nationalism was essential for unity and strength. He was Gandhiji's disciple in that he believed in non-violent methods to attain his objectives.

Though he disliked the British for their exploitation in India, he appreciated their contribution to the unification of the country and the value of Western education which brought it into contact with the rest of the world. He admired British democratic institutions. Holding such views, though he wanted India to be free from British rule, he was not opposed to India remaining within the Commonwealth. Just as he could not tolerate British misrule and extravagance in India, he could not tolerate extravagance and mal-administration in his own State.

He laboured to protect his countrymen from the evils of unfair administration and irrelevant communal discrimination. He introduced minimum education for all in the State, rich and poor alike. With his courage of conviction and integrity, he provided an inspiring leadership. He was one of the chief pilots who guided Travancore through the stormy period of its transition from a State under the British rule into a State in free India, from 'qualified' monarchy to responsible democracy.

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Pillai, P. Krishna (1906 — 1948)

Krishna Pillai, born at Vaikkom in Kottayam district in 1906, was a leading leader of Communist Party of India.

Born of a poor Nair family of Vaikkom, the famous temple town of central Travancore's Kottayam district, Krishna Pillai was third of the ten children born to Parvathiar Narayana Pillai (a village peon) and his wife Parvathi alias Kochu Paru. Except the two eldest sisters, Krishna Pillai, and Nanappan, who was younger

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than he, the rest of the children died at an early age.

Krishna Pillai married Thankamma, daughter of a Brahmin priest, at Suchindram temple at the south end of the State. Their marriage was contracted in jail. She, a teen-aged Hindi student, was his main contact outside the prison house at Edalakudi near Suchindram, where he was interned for his political activities. On his release from jail, they were married (1942). They had no children. After Krishna Pillai's untimely death in 1948 due to a snake-bite, Thankamma married a medical practitioner in her home town and had three children.

Krishna Pillai was a fifth standard student in the local Malayalam school at Vaikkom when his mother died of smallpox. With the death of his father next year, he became Karanavar or head of the family, barely at fifteen.

After wandering about for a while, Krishna Pillai returned home to find a mooring in life and thought he found it when he enrolled himself as a coir factory worker at Alleppey where his sister was married to a ledger-keeper in the same factory. He drifted again, came back to Vaikkom to find his home-town caught in the whirlwind of a nationalist turmoil, the famous Vaikkom Temple Satyagraha for the low castes' right to walk along the temple roads. Krishna Pillai was not a formal participant in the stir which brought Gandhiji to the scene, but the historic event left its indelible mark on the restive young mind.

While working as a servant-boy in a local tea stall and also as an errand-boy in a nearby bicycle shop for a livelihood, he attended Hindi classes which the local nationalist enthusiasts had organised in the wake of the temple entry agitation. His search for a root and purpose in life landed him in a drama troupe for a while. Music was in his blood.

Then one day, he disappeared leaving no trace of his whereabouts, until his sister got a letter from far-off Allahabad asking for some money that was there as his share of the sale-proceeds of the small homestead land the family jointly held. That stood him in good stead in continuing his studies at the Allahabad Sahitya Sammelan. After taking the 'Sahitya Visharad' degree in 1929, he returned home to take up a Rs. 30 a month job as a Hindi Pracharak.

Within a year, he gave up the job to plunge into the Civil Disobedience Movement of 1930. He was among the first batch of volunteers that trekked from Calicut to Payyannur, a distance of fifty miles, to make salt in defiance of the British-imposed Salt Laws. He was first arrested in October 1930 for his participation in the freedom struggle as a Congress volunteer. While in the Cannanore Central Jail, he came into contact with some of the terrorist detenus and Meerut Conspiracy Case accused interned there.

On release, in 1932, alongwith other radical Congressmen, he took to mass work. He was a delegate to the 1934 Bombay AICC which also acted as a forum for the founding of the Congress Socialist Party. The same year saw Congress workers in Malabar launching the CSP's Kerala unit, with Krishna Pillai as its Secretary.

As the mass base of the Congress started expanding, class organisation of workers and peasants came to be set up. Economic struggles were telescoped into political battles. Behind the popular upsurge stood Krishna Pillai, an inch above others. He led the Alleppey workers' prolonged strike in 1936. He was at the head of the anti-war stir in September 1940 that swept the entire North Malabar, heralding the birth of the Communist Party that had formally come into being the previous year after the CSP in Kerala opted wholesale for the CPI.

Moorazha and Kayyur, two village strongholds of the nascent Communist movement, shot into prominence during this period. At both places, bloody clashes ensued between violent mobs and the police. The first led to K. P. R. Gopalan narrowly escaping the gallows, thanks to the effective intervention of Mahatmaji and the entire nation; while in the second, four young peasant leaders were actually hanged.

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Six years later, Krishna Pillai was again at the helm of the Communist Party affairs when Alleppey's heroic working class and agricultural labour jointly rose in armed rebellion at Vayalar and Punnappra (1946). Hundreds laid down their lives braving machine-guns and demanding responsible government and elections based on adult franchise in the former Travancore State.

Two years later, in 1948, the whole of Kerala was caught in the biggest mass unrest and resistance to authority in the wake of the Calcutta thesis of the Communist Party, Krishna Pillai was again at the head of the movement.

While working underground as the Secretary of the illegal Communist Party, he stayed for a few days at a poor coir-worker family's hut at Mohamma near Alleppey, where on the morning of 19 August 1948, the end came suddenly. He was too absorbed in writing a self-critical report on the movement, which was to have been presented to the Secret State Committee meeting next day somewhere in the vicinity, to see a poisonous snake sneak in through the palm leaved wall of the hut until its fangs struck him fatally.

Krishna Pillai was an effective speaker and a voracious reader. Malayalam and Hindi were his forte. English and Tamil he could handle with equal ease. As a man of the masses and deeply sensitive to their problems, he contributed in no small way to the development of a new earthy style of news reporting while he was associated with the Party daily.

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Pillai Ramakrishna, K.

Swadesabhimani (1878 — 1916)

Ramakrishna Pillai, born at Athiyoor Desom in Trivandrum in 1878, was a leading freedom fighter, politician and journalist.

K. Ramakrishna Pillai, famous as Swadesabhimani Ramakrishna Pillai, was born on 25 May 1878 at Athiyoor Desom in the taluka of Neyyattinkara, twelve miles from Trivandurm. He belonged to the Mallappally family which had produced his uncle, Kesava Pillai, who was a lawyer and a member of the Sree Moolam Legislative Assembly of Travancore. His cousin Padmanabha Pillai, also was a prominent lawyer of the Neyyattinkara Bar, as also one of the leaders of the Travancore State Congress.

Thus, the spirit of independence and the thirst for freedom were hereditary with our leader. By reason of the matriarchal family system, Ramakrishna Pillai was a Nair belonging to the Hindu community, although his father, Narasimhan Potti, was a Mangalore Brahmin. Narasimhan Potti was a priest in the temple. Ramakrishna's mother was Chakki Amma who had two sons and two daughters by her first marriage; Ramakrishna was the only issue by her second marriage with Narasimhan Potti.

In February 1901, Ramakrishna Pillai married Nanikutty Amma of Veylur House, attached to Thoppum Veedu at Palkulangara, Trivandrum. Kesava Kaimal, the father of Nanikutty Amma, was the Headmaster of a Government School and her uncle Parameswaram Pillai was the proprietor of the news journal *Kerala Darpanam*. Nanikutty Amma met with premature death in February 1904 and in September 1904, Rama Krishna married B. Kalliani Amma who still survives.

At the age of five, Ramakrishna Pillai was admitted to a Malayalam Primary School at Neyyattinkara. In 1887, after completing Primary education, he joined the English School at Neyyattinkara. In the third form, parallel to

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the seventh standard of the present day, he got double promotion, whereby he could be admitted to the fifth form in the High School attached to the Maharaja's College, Trivandrum. He started collegiate education at the age of sixteen. The distinctions scored in schools did not lead up to a bright career in collegiate studies. For the First examination in Arts he had to appear thrice.

In 1897, he joined the B.A. class, with mathematics as an optional subject. Finding that he was involved in journalistic activities, the Principal, Dr. Mitchel, advised him to abandon either mathematics or journalism. Ramakrishna Pillai gave up mathematics for philosophy and continued his activities in journalism alongwith his studies. He passed the Malayalam part of the B.A. degree examination in 1899, the English part in 1906, and completed the Degree examination only in 1908. In 1911, he passed the first examination in Law and completed the B.L. course in 1912.

While in the college, Ramakrishna Pillai was very closely associated with Munshi Rama Kurup, a famous satirical writer in Malayalam; Dr. Mitchel, the Principal of the College; A.R. Raja Varma, Professor of Languages; and C.S. Boyle, Professor of English. Their guidance helped him to read useful books and acquire a command of expression. He was also very particular in getting himself acquainted with contemporary men of letters outside the college. Thus, Kerala Varma Valiya Koil Thampuran, the then monarch of the realm of Malayalam literature, Justice A. Govinda Pillai, Ullur S. Parameswara Iyer, the famous scholar-poet, Madavoor C. Narayana Pillai, Mooloor S. Padmanabha panicker, C.N.A. Ramayya Sastri, K.C. Kesava Pillai, P.K. Narayana Pillai, the Lion of literature, C.V. Kunnhuraman and Kodungallur Kunhu Kuttan Thampuran, the famous extempore poet, were all known to him. We cannot say that these contacts helped to mould his ideals. He shaped his ideology by rational thinking, for which his intimacy with books on philosophy could help him a lot. It was Socrates that inspired him most.

Ramakrishna Pillai's career commenced with journalism. On 14 September 1899, he became the Editor of a news journal, the *Kerala Darpanam*. His uncle, Kesava Pillai, did not approve of this. Hence, he had to leave home to sick to his choice. On 22 April 1901, he became the Editor of the *Kerala Panchika*. He had to resign in February 1903 because the sharp tone of his criticism against the Government was not acceptable to the owner of the paper. In September, he was made Editor of the *Malayalee*.

Along with journalism, Pillai undertook a programme for social reforms relating to his own community. During the year 1903-04, he undertook an extensive lecture-tour throughout Travancore. His speeches, though not remarkable for oratory, were pregnant with ideas; and the one that was delivered at Shertallai has been published in the form of a book called 'The Conditions of Nayars'.

In December 1904, Ramakrishna Pillai had to resign the editorship of the *Malayalee* due to a difference of opinion on matters of policy. In June 1905 he started his own news journal, the *Keralan*. It was a monthly. On 17 January 1906, he was appointed the Chief Editor of the *Swadesabhimani* owned by Vaikkom M. A. Abdul Khader Sahib.

Here, he was given complete freedom with regard to policy. Hence, he could continue with this paper till 26 September 1910, when he was arrested for criticising the Government. The press and the paper were confiscated and the Editor was exiled from Travancore. All these were done merely by an executive order without resorting to legal proceedings. A dedicated journalist, Pillai continued to write articles even after his banishment.

Pillai had written a few books also. A Malayalam Grammar, 'Balabodhini', was acclaimed as the best elementary grammar in Malayalam, and it was complemented by A.R. Raja Varma, popularly known as *Kerala Panini*. His other

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books are: 'Socrates' (a Biography), 'Krishi Sastra' (Science of Agriculture), 'Anka Ganitha' (Arithmetic), 'Kshetra Ganitha' (Lessons in Geometry), 'Bhoovivarana Chodyangal' (Questions in Geography), 'Six Hundred Geographical Questions', 'Acharya Acharam' (Behaviour of the Teacher), 'Karl Marx', 'Kerala Bhasholpathy' (The Origin of the Language of Kerala), 'Christopher Columbus', 'Travancore Deportation', 'The Deportation Case of Travancore', 'Delhi Durbar', 'From The Hell', 'The Conditions of Nayars', 'Education In Citizenship', 'Benjamin Franklin', 'Bharyadharmam', 'Mannante Kannatham' (The King's Mischief), 'Ramakrishniyam' (Pertaining to Ramakrishna Paramabamsa), 'Vamanan', 'Vedanta Saram', etc. Although many of these works were popular during the time they were written, the present student of literature may pass on without noticing them.

Ramakrishna Pillai was, all along, a bold critic. As a social reformer, he could do a good deal for the progress of his own community. Thus, the joint family system, *Thalikettu* festival, etc., were very strongly opposed by him and later leaders could easily build upon what he had done. In the field of politics his contributions are memorable. From the ruling Prince down to the peon, nobody could escape his criticism when there was corruption; and any attempt to win him over was futile. As a result of this, he had to court arrest and banishment.

The banishment was condemned by most of the leading newspapers. "We feel bound to say, however, that the draconian order issued in the case is one not worthy of an enlightened Government" was the remark made by the *Hindu* dated 28 September 1910. *The Bengalee* of Calcutta remarked that the act was "barbarous". Dr. T.M. Nair wrote in the *Hindu* that it was a piece of "grave injustice". *The Indian Patriot*, edited by Karunakara Menon, on the other hand, justified the action of the government and attributed motives other than public interest to the conduct of Ramakrishna Pillai. The latter filed a suit against this paper in which Sir C. P. Ramaswamy Iyer appeared for him and succeeded in vindicating his stand. Ramakrishna Pillai passed away on 28 March 1916.

The contributions of Ramakrishna Pillai to the promotion of national consciousness were remarkable, Such bold, patriotic activities and independence of spirit were rare at a time when the National Movement was yet to gather momentum in India.

He is, therefore, to be recognised as a forerunner who did effective spadework for a forerunner who did effective spadework for the successful endeavours of his successors. A fitting memorial, in the form of a statue, was erected in Trivandrum and the unveiling ceremony was done by the late Dr. Rajendra Prasad, the then President of India, on 13 August 1957.

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Pillai, V. O. Chidambaram (1872 — 1936)

V.O. Chidambaram Pillai, born at Ottapidaram in Tirunelveli district in 1872, was an eminent Tamil freedom fighter, politician and writer.

V.O. Chidambaram Pillai was the son of Ulaganathan Pillai and Paramai. He was born on 5 September 1872 at Ottapidaram, Tirunelveli district. He first studied at the St. Xavier's

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School and later at the Caldwell High School, Tuticorin. After Matriculation, he took to legal studies and got his B.L. degree in 1895. Consequently, he set up in legal practice in Tuticorin itself.

It was during this time that he came under the magnetic spell of Salem Vijayaragavachariar, under whose apostolate, he was converted into the extremist camp of Tilak. This identification with the ideals of Tilak brought them very close together and they remained staunch friends ever after. At the instance of Vijayaragavachariar, he presided over the Salem District Congress session.

The year 1900 set the stage for V.O.C. to delve more deeply into politics. The agitation against the Partition of Bengal marked the beginning. V.O.C. addressed a number of meetings in which he advocated Swadeshi to replace everything that was alien. He invested all his property in his nationalistic adventures which left him in his later years in straitened circumstances.

He had great faith in the future of Indian trade and believed that its encouragement could hasten the exit of the British from India. Therefore, in 1906, at the height of his popularity, he floated a Steam Navigation Company, which ran a service between Tuticorin and Colombo. However, the Company, owing to its poor resources, was running at a loss.

Nevertheless, the British were apprehensive of what V.O.C. was doing. The Sedition Law that preceded the Surat Split took V.O.C. also as its victim. He was arrested, tried and sentenced for life on a charge of sedition. He was the first Indian to be sentenced for life on a charge of sedition, which was later reduced to six years by the High Court.

After his release from prison in 1912, V.O.C. resumed his legal practice. Owing to poor health, he remained aloof from politics. During these years, he was very much interested in the Labour movement. He was also one of the moving spirits behind the Madras Presidency Association formed by Kesava Pillai in connection with the emerging non-Brahmin Movement.

In 1920, the control of the Congress passed from the extremists to Gandhiji and his associates. A staunch believer in the principles of Tilak, V.O.C. found himself in the opposition and expressed his lack of faith in Gandhian principles. He came out of the Congress in 1920; and though he rejoined it in 1927 and attended the Surat Session, his involvement after 1920 was merely nominal. The role that he was destined to play was over by 1920.

Politics and law were not the only fields in which V.O.C. showed interest. Another avocation in which he evinced a very keen interest was Tamil studies. Since his childhood, he had made a life-long study of the Tamil classic 'Thirukkural', and wrote a commentary of a very high order.

His other publications in Tamil included an edited work on 'Tolkappiam', a treatise on Tamil grammar with the commentary of Illampooranar. All the remaining years of his life were spent in seclusion in the pursuit of Tamil studies. He died on 18 November 1936. His life had left a deep mark on the making of the South Indian character as a force in the continuing struggle for national independence.

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Piloo, Bhagat (18th Century)

Bhagat Piloo was an eminent Sufi poet who attributed his composition on the name of God.

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We find another Piloo, who wrote the romantic composition *Mirja-Sahiban* and old love story popular in Punjab. This Bhagat Piloo is different poet who attributed his composition on the name of God. He was mystic, who denounced the worldly pleasures. He remained sad and sung the songs of pessimism.

Guru Arjun refused to incorporate his hymns in *Guru Granth Sahib,* because pessimism was not the mission of Gurmat philosophy. In the words of Dr. G.C. Narang: "The centuries of invasion, foreign misrule and persecution had produced the greatest depression and the spiritual subject.

Damn with the love of women, who have no wisdom and reasoning. First they make love by shower of smiles and later on they expose everything by weeping.

Some critics feel that Piloo has some sense of vulgarity and indecency in his poetry. Many times his romantic expression becomes nude demonstration of cheap love.

An aged servant 'Kammu' teases Sahiban. He wants to arouse her passions, but his sensuous allurements does not work at all.

Piloo was the lyricist who recited the songs of ill-fated lovers in the language of people. This saga which was destined to be tragic, moves the hearts of people.

Love crushes the man, Snow a tree,
Sleep leaves the thief, As hunger lovers to be.

These lines have become the proverbs to be used in the daily life of Punjab. So, Hafiz and Ahmed have rightly praised Piloo, who developed the romantic trend to be followed by the writer of repute. These romantic poets revolutionised the old pattern of philosophical religious poetry, and gave birth to love, romance, beauty and aesthetic feelings of man. Generally, these romantic ballads end in tragedy.

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Pindi Dass (Lala) (1886 — 1969)

Lala Pindi Dass, born at Vanianwala in Gujranwala district in 1886, was a leading freedom fighter and writer.

Lala Pindi Dass was born in Vanianwala, a village in Gujranwala district in the West Punjab (now in Pakistan), in June 1886. His father, Lala Ishar Dass, had five sons—Pindi Dass, Kali Dass, Shakti Dass, K. C. Kaffi and Dwarika Dass. Lala Pindi Dass's mother died when he was only a child, and his father thereafter married Kesara Devi. His father was in Government service and belonged to a very prosperous family, widely respected by the people of his village and his community.

Lalaji was a Kshatriya and Malhotra by sub-caste. He was married to Parmeshwari Devi, daughter of Lala Mayya Dass Kapoor of Gujranwala district. He was married at the age of twelve years. He had four daughters and no son. Probodh Chandra and H. L. Shaw are his sons-in-law.

Lala Pindi Dass is said to have finished his schooling by 1904. Details of his educational career are not known, but he was never against Western education. Lalaji undertook no foreign travels. Some of his close associates who influenced him greatly were Dr. Satyapal, Dr. Gokul Chand Narang, Bhim Sen Sachhar, Kedar Nath Sehgal, Pandit Sundar Lal, Lal Chand Falak, Sardar Ajit Singh, Soofi Amba Prashad and Sardar Kishan Singh.

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His father, too, influenced considerably Lalaji's mind and character. It was because of his father's influence that Lalaji started taking an active part in politics and anti-British activities even as a child. Lalaji was also very much influenced by Gorki's 'The Mother' and other literature on the Russian Revolution; the biographies of Mazzini and Garibaldi; works of Bankim Chandra Chatterji, Swami Ram Tirtha, Swami Vivekananda, Swami Dayananda and Mahatma Gandhi. It was greatly due to Gandhiji's influence that Lalaji joined the Congress Party.

Agitated by the Partition of Bengal scheme of Lord Curzon in 1905, Lala Pindi Dass plunged openly into the country's politics. He took up the profession of a journalist and started publishing an Urdu weekly, *The India* from Gujranwala in 1907 as its proprietor. A special feature of this weekly was the publication of a series of articles called "Shiv Shambhoo Ka Chittha", through which he exposed the misdeeds of the British officials.

Shiv Shambhoo was the pen name of Lala Pindi Dass himself. As a result, he was awarded five years' rigorous imprisonment. In 1913-14, he published the *Indian Advertiser*, another Urdu weekly from Lahore. Being the owner of a press, he published nearly one hundred books written by himself. Some of the important publications were: 'Islam Zindgi', 'Bharat Zaniron Mein', 'Tilak Gita', 'Ram Banbas,' 'Swami Ram Tirtha,' 'Swami Vivekananda' and 'Ramkrishna Paramhamsa'. 'Tarikh-i-Hind,' written by Bhai Parmananda, was also published by him which was later on proscribed by the Government.

In 1915, Lalaji was interned in Jhandanwala in Mianwali district for four years for his political activities. He was not allowed to meet any of his friends and was required to attend the police station daily. While in this village, he preached to the villagers against joining the army for the British cause. During the Martial Law days in 1919, Lalaji helped Swami Shraddananda to organise relief to the distressed people in Gujranwala. Lalaji was also interned during that period.

He was an active worker of the Bharat Mata Society and was a leader of the revolutionary group in the Punjab before joining the congress in 1921. During the same year, he came to Lahore and took an active part in the activities of the Congress and joined the Non-Cooperation Movement. He founded the Anti-Communal League at Lahore, in 1926 he started publishing *The Swaraj*, an Urdu daily from there.

In 1930, Lalaji was arrested on the charge of taking an active part in the Civil Disobedience Movement. Due to his active participation in the Quit India Movement, Lala Pindi Dass was re-arrested and kept in jail up to 1944. He belonged to the extremist group of the Congress Party in his early days, but Gandhiji's influence weaned him from that group and persuaded him to adopt the principle of non-violence.

Lalaji was a member of the All India Congress Committee. He was a member of the Working Committee of the Punjab Provincial Congress and continued to serve it as Financial Secretary for about fifteen years. He retired from active politics in 1947, when he also left the Congress Party. Lalaji was also a member of the 'Anjuman-i-Muhibban-e-Watan'. He did not accept any honorary titles throughout his life.

Lala Pindi Dass's mode of life was simple but heroic. His attitude towards social reforms was modern. He firmly believed that social evils were mainly responsible for weakening the Indian society. His views o social reforms were much influenced by the ideas of Sri Ramakrishna Paramhamsa and Swami Ram Tirtha. He was dead against caste and untouchability and believed in the essential oneness of humanity.

He advocated strongly widow-marriage and believed in granting equal status to women. Lalaji believed in the religion of love and felt that there is truth in every religion. He himself was not an orthodox follower of any religion. He did not believe in idol-worship and religious

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superstitions. As regards his educational ideas, he was not against the Western education and felt that for the scientific development of the country, Western education was very necessary. He also wanted education to be imparted on national lines in order to help the Indian students to understand their own culture and civilisation. He supported the Gandhian scheme of Basic Education and favoured compulsory primary education on basic lines.

Lalaji stood for complete independence of India right from 1907. He was a revolutionary from the very beginning and spread the ideas of revolution and the use of force for the attainment of freedom, but later on he joined the Congress and professed the principle of non-violence. His ideas on nationalism are clearly revealed from the following extract from an article addressed to the Indian army of the British Government: "Oh! my dear brethren and fellow countrymen ; In the whole world, I see, yours is the most miserable life, which gives pain to my heart. 'Hubbul-Walan Minal-Iman' or love of the native hand forms part of a man's faith. I am not thinking of the oppression exercised upon you by the English, but what I seep over is that you are not aware of your own ruin and disgrace, and are passing your time like insects. You do not know that you have been kept entirely in the dark from the useful knowledge of liberty, nay, are being taught lessons of slavery, and all your products and money have been slowly taken away".

Lalaji opposed the British economic polity and regarded it as a sheer exploitation of man by man. He was of the view that the English exploited the poor Indians and left them poorer. He was in favour of a mixed economy and felt that the private enterprise should be encouraged. He specifically mentioned that the British were selfish in ignoring the development of cottage industries which was very important for the uplift of the Indian villages.

He was in favour of nationalising most of the modern large-scale industries for the economic development of the country. He was dead against regionalism, and had an all- India outlook. He had friends in all parts of the country and sympathised with all the movements for India's freedom.

Thus, it is very clear that Lalaji was undoubtedly through, and through a nationalist. He inherited his boldness from his father and never hesitated in calling a spade a spade. To assess Lalaji's contribution in the field of the national liberation movement, it can safely be said that his selfless service to the cause of the country through his bold writings even at the risk of torture in prison will ever be remembered.

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Pingle, Vasudeo Ganesh (1888 — 1915)

Vasudeo Ganesh Pingle, born at Talegoan Dhamdhere in Poona district in 1888, was an eminent revolutionary freedom fighter.

Vasudeo Ganesh Pingle, born in 1888 at Talegoan Dhamdhere in Poona district in a middle-class Chitpavan Brahmin family, was the youngest child of his parents. By 1900, young Vishnu had completed his Marathi education and moved on to Poona for higher education. The need of giving a technical and industrial bias to our educational system was then being much discussed.

Pingle joined the Samartha Vidyalaya of Professor Vijapurkar, which provided el-

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ementary teaching of this new type. The Samartha Vidyalaya fell under the disfavour of the Government because of the nationalist views of its proprietor and was closed down in 1910.

Pingle, in the new atmosphere of Poona and Kolhapur, became acquainted with revolutionary ideas and saw no salvation for the country except by revolutionary means. In this frame of mind, he sailed for the U. S. A. in 1911 to obtain higher technical education.

There was a great agitation among the Sikhs and other Indians who had migrated to Canada and the U. S. A. over the unjust immigration laws. They resented racial discrimination and readily absorbed the revolutionary teachings of Lala Har Dayal who was then talking of 'Ghadar', organising a revolt to overthrow the foreign government in India.

Pingle, who had joined school at Seattle, came under the influence of the great Ghadar leader, Har Dayal, became a staunch revolutionary and began to associate actively with Rash Behari Bose and Baba Guru Datt Singh in their revolutionary work. A large batch of the Sikh revolutionaries returned on the Komagata Maru and was interned by the Government in the Punjab. Pingle, evading police surveillance, reached the Punjab to take part in the general rising that was planned for February 1915.

Being a good and persuasive speaker, he was asked to move among the Indian soldiers and prepare them for a general revolt. Pingle went to Meerut to meet some of them. One among the group informed his superior officer and Pingle was arrested with incriminating material on 23 March 1915. A Conspiracy Case was launched in the Lahore Central Jail on 27 April 1915 before a Special Tribunal.

Eighty-two persons were accused of conspiring against the King with the intention of making war, out of whom fifty-eight were convicted and sentenced. Pingle received the highest sentence of death. His calm and heroic behaviour in jail even after he was sentenced to death much impressed the Lt. Governor Michael O'Dwyer, who wrote about him: "Of these two (Pingle and Bhai Paramananda), I should have been more inclined to show mercy to Pingle who did not hesitate to risk his life, acknowledged the justice of the sentence and met his death like a man." Pingle was hanged in the Lahore Central Jail on 16 November 1915.

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Pinto, Jose Antonio (Colonel) (1764 — 1884)

Colonel Jose Antonio Pinto, born at Candolim in Goa in 1764, was a prominent leader of Goa Liberation movement.

Colonel Jose Antonio Pinto was born at Candolim, Bardez (Goa), on 2 March 1764. His father was known as Ignacio Pinto and his mother was Margarita Rodrigues of Diwadi (Goa). His elder brother, Francisco Caetano Pinto, was in the Maratha Army and had risen to the rank of a Major. One of his cousins, Jose Joaquim Pinto, also rose to the rank of a Major in the Maratha Army.

He died as a bachelor in 1854, and as his sister Josepha Agostinha Pinto had married Jose Maria de Cunha, the grandfather of Dr. Da Cunha, the great historian and research scholar of Bombay, he left the family estate to one of his grand-nephews, Fernando Claudio da Cunha. The Pintos of Candolim and the Cunhas of Arpora, Bardez, were blood relations and many members of the two families had joined the

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nationalist movements of the Goans to make Goa free from the Portuguese rule. The Pintos were descendants of the Saraswat Brahmin Santu Shenvi (Sinay), who were baptised on 3 November 1585, Col. Pinto married Austacia Augusta da Souza of Siolim (Bardez). They had eight children.

After the completion of his traditional education in Goa, Pinto's parents sent him to Lisbon at the age of twelve or thirteen for higher education. According to some writers, he went to Lisbon with Dr. Jose Antonio Gonsalves, the Bishop who was one of the organisers of the conspiracy against the Portuguese in Goa which came to be known as 'Conspiracy of the Pintos of 1787'.

He lived in Lisbon with Caetani Victorino de Faria, who was one of the leaders of that conspiracy. He studied at Lisbon and Rome and then went to Paris to study Humanities and Mathematics. He spoke fluently Konkani, Portuguese, French, German, Italian, Marathi and other Indian languages. He was always held in high esteem in academic circles.

He resented the bad treatment given by the Portuguese to the Goans in Goa and in their other colonies. He was one of the young Goans who earnestly wanted political freedom for Goa. He organised a conspiracy through his friends for the liberation of Goa in 1787. This conspiracy was called "Conjuracao dos Pintos", i.e., Conspiracy of the Pintos, because the majority of its leaders, from civil, military and ecclesiastical life, were "Pintos". It was planned to win over the legionaries and auxiliary forces in Goa, through the help of certain officers sympathetic to the cause. It was confidently expected that the movement would get the ardent support of the people. But, it was betrayed and met with an abortive end, being ruthlessly suppressed by the Portuguese troops.

Though many Goan patriots in Goa and Europe were connected with organising the conspiracy, the following were amongst the main leaders—Colonel Jose Antonio Pinto, Caetano Victorino de Faria, his son Jose Custadio de Faria, the well-known Abbe Faria, Mesmerist, Caetano Francisco de Couto, Father Custodino da Santa Maria, Joaquim Antonio Vincente (Navy student) and Narcisco Vincente. No detailed information about the secret activities of the conspirators is available.

However, references in some books and periodicals show that Jose Antonio Pinto, Jose Custodio de Faria and others were contacting some influential persons in the capitals of the European nations to secure help from them in money and arms and also to hold secret meetings in Paris and Versailles and with an ambassador of Tipu Sultan in Paris.

The conspirators in Goa had contacted Nana Fadnavis and other Maratha noblemen in the Poona Court. The conspirators fixed 10 August 1787 as the day of the uprising and of attacking from outside Goa to end the Portuguese rule. Jose Antonio Pinto was to lead the attack from outside.

A priest of the village Bastora, by name Pedro Caetano Jose Lobo, the then Vicar of Tivim Goa, betrayed the plot and the names of its leaders and workers in Europe and Goa to the Archbishop of Goa on 31 July 1787. The Government of Goa ordered to intercept all letters coming from Europe to Goa. Jose Pinto's letters from Europe to his brother, Joao Baptista Pinto, priest in Goa, referred to the efforts of Caetano Gonsalves, Santa Maria and others in Europe to promote the welfare of Goa.

Joaquim Antonio Vincente's letter to his friend in Goa referred to the coming events in Goa for her own welfare. The Portuguese Government at Goa requested the Lisbon Court on 9 August to arrest all the known and suspected leaders of the conspiracy in Portugal and Europe, when they became available in Portugal. Severe punishments were indicted on many conspirators caught in Goa after their trials by the Court.

Father Caetano had come to know of the betrayal of the conspiracy when he was in Lisbon and arranged to send secretly Jose Pinto, his son

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Jose de Faria and other Goans to Paris to avoid their arrest by the Lisbon Government. While his father languished in jail in Portugal, on the discovery of the plot, the son Jose de Faria became renowned as a magnetiser and an illuminist. He even supplied the Indian Contingent to the French Revolution marching against the Convention at the head of the revolutionaries in an attempt to overthrow the Gironde on the memorable 2 June 1793 (10th Vendimaire).

The Abbe Faria figuring in Alexander Dumas's 'The Count of Monte Cristo' is none other than Jose Custodio de Faria. Another notable member of this group which stormed the Convention was Jose Antonio Pinto. He left Paris for Goa secretly in 1793 and tried to organise a new plan of revolt in Goa. But, soon the Goa Government came to know about it and he fled away to Poona. He entered the Peshwa's Army at Poona as a Lieutenant on the strength of his experience in the French Revolution. Soon, he rose to the post of a Colonel in the Peshwa's Army.

His fighting qualities were demonstrated in the battle on 10 May 1818 at Sholapur between the Marathas and the English East India Company, and he was wounded. After the fall of the Marathas, in 1818, the Company's Military Officers offered him a military commission but he refused. He sold his vast *inam* lands around Poona and went to Goa where he again refused to accept the request of the Viceroy of Goa to become a Professor in the Military Academy of Goa.

He gave lessons in French and Mathematics and carried on experiments in agriculture and fruit-growing in the fields of Goa. He took part in the constitutional agitation for Goa's freedom and was elected in 1822 as a representative of Bardez to the Chamber of Electors who were to elect deputies for Goa for the Lisbon Parliament. He died on 29 June 1834.

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Pir Muhammad, Shaikh (d. 1769/70A.D)

Shaikh Pir Muhammad, born in Jaunpur, was an eminent sufi poet.

A native of Jaunpur, Shaikh Pir Muhammad obtained formal education in his native town and in Delhi and Qanauj. In Lucknow, he completed his religious and theological studies, later going on a pilgrimage to Mecca and Medina. Shah 'Abdu'llah Sayyah Chishti who came from the mountainous regions of Herat, appeared in Lucknow and initiated Shaikh Pir Muhammad into the Chishtiyya order. Later, he ordered him to settle permanently in Lucknow as a teacher of theology and mysticism. Choosing a piece of high ground on the banks of the Gomti, Shaikh Pir Muhammad built a hermitage not far from the tomb of Shah Mina of Lucknow. The Shaikh generally fasted, obtaining whatever food he did eat from the bazaar. A lover of *sama, qawwals* were always on hand to perform. In 1080/1669-70, he died.

Shaikh Pir Muhammad always refused to become embroiled in anything controversial. To the enemies of *sama'* he replied that he heard *sama'* in obedience to the traditions of the Chishtiyya *pirs*. The author of books on both *Fiqh* and sufism, he considered diseases were both physical and spiritual; the former were cured by a physician, but spiritual illness, being caused by the dominance of one instinct over the other, could be set right only by a perfect sufi guide.

In another treatise devoted to a commentary on the *Wahdat al-Wujud*, he wrote that mystics abandoned eternal formalities to become lost in the wine of love. Difficulties transformed them into *majzubs* and they were drowned in the ocean

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of *Ahadiyya*. Thus, they were able to ignore both the laws of the Shari'a and the *Tariqa*.

In his correspondence, Shaikh Pir Muhammad wrote that people from different religious communities greatly differed from each other, some being devoted to their own desires, some to fantasy and some to doubt. The sufi who had realized the Reality was not concerned with his own self, but rather with eternal Beauty and was therefore engrossed in contemplation.

In another letter, he likened the Divine Being to a seed which produced trees, flowers and fruits, but could not Itself be perceived unless all the manifestations veiling It were removed.

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Pochkhanawala, Sorabji Nusserwanji (1881 — 1937)

Sorabji Nusserwanji Pochkhanawala, born in 1881, contributed more than any one else to the growth of organised Banking in India.

Sorabji Nusserwanji Pochkhanawala, the Father of Indian Banking, was born in a respectable middle-class Parsi family. He passed his Matriculation at the age of sixteen from the New High School, Bombay, and joined the St. Xavier's College, Bombay, where he spent only one year.

In 1899, he joined the Chartered Bank of India as a clerk. Seven years, later he joined the Bank of India as a sub-accountant and simultaneously performed the duties of a Manager, as the Bank had then no Manager. In 1910, he passed the examination of the Institute of Bankers, London, being the first Indian to do so. And yet he was refused the post of the Manager of the Mercantile Bank of India.

Those were the days of Swadeshism. Pochkhanawala, therefore, conceived the idea of starting a banking and financial enterprise on Western lines, conducted and managed solely by Indians. The Central Bank of India was established in 1911 with the assistance of two other financiers, Sir Pherozeshah Mehta and Sir Phiroze Sethna. Pochkhanawala was the Manager of the Bank; he became the Managing Director in 1920.

Thanks to his energy, devotion and financial acumen, the Bank was soon placed on the approved list of Banks authorised to receive Municipal deposits and was granted membership of the Bankers' Clearing House of Calcutta. The Bank not only earned a reputation as a sound financial concern, but also helped other Banks to survive periods of crisis. The taking over of the management of the Union Bank and the amalgamation of the Tata Industrial Bank with the Central Bank of India (1923) earned a tribute from no less a person than Sir Basil Blackett.

No wonder that Pochkhanawala's services should be requisitioned by the Government of Ceylon, which invited him to be the Chairman of the Ceylon Banking Inquiry Committee. His recommendations resulted in starting a State-aided Bank in the island (1934). In recognition of his services, he was Knighted in 1935, the first instance of a Banker, Indian or European, other than the head of the Imperial Bank of India, to be thus honoured.

In 1936, Pochkhanawala had the satisfaction of seeing established in Bishopsgate, the Central Exchange Bank of India Ltd., a subsidiary London establishment, with an English Manager

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and a separate Board of Directors. With his wide experience and organizsing capacity, the Government of Bombay invited his services as a member of the Stock Exchange Inquiry Committee.

Pochkhanawala contributed perhaps, more than any one else to the growth of organised Banking in India between 1912 and 1937. To him also goes the distinction of having started the first purely national Indian Bank capable of competing on equal terms with British and other foreign institutions. The Central Bank of India stands today as the biggest joint-stock Bank registered in this country (now nationalised), and a monument to the genius, initiative and enterprise of Pochkhanawala.

When this doyen of Indian Banking died on 4 July 1937, tributes were paid to him from all quarters and communities. He occupied a unique place in the cosmopolitan life of the city of Bombay. Pochkhanawala was a Justice of the Peace. He was also a member of the Government Securities Rehabilitation Committee of the Government of India (1921).

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Poddar, Kanhaiyalal (1871 — 1948)

Kanhaiyalal Poddar, born in Mathura in 1871, was an erudite scholar of Hindi and Sanskrit literature.

Kanhaiyalal Poddar born in Mathura, came of a rich family and received his early education there. His ancestors belonged originally to Churu (Bikaner) in Rajasthan. Later on, they migrated to Ramgrha (Jaipur). Though engaged in business, they were deeply religious-minded and planned to build a temple of their family deity at Mathura, the centre of Krishna worship. For this purpose they shifted to Mathura, got the famous temple of Radha Govindji constructed, and settled there finally.

Kanhaiyalal was an erudite scholar of Sanskrit literature, specially its two branches, poetic and rhetoric. Beside doing business and making a place for himself in the business community he devoted his entire life to the pursuit of knowledge and service of the muses.

From 1890 till his death he worked hard, writing original works and translating Sanskrit classics. Among the translations, Bhartrihar's *Shataka* (comprising three parts, Shrinagar, Bhakti and Niti), Kalidasa's Meghaduta, Canto X of the Bhagavata and Gangalahari are notable. His Hindi *Meghaduta vimarsha* contains a translation of the original Sanskrit work as well as a lucid commentary in readable Hindi.

It also a gives vivid description of the geographical and historical places referred to in the Meghaduta. For this work Poddar was awarded a prize of one thousand rupees.

His original work is a history of Sanskrit literature in two parts. The first part is a critical review of the Sanskrit classics from the Vedic period till the time of *Agnipurana* and provides a detailed account of Sanskrit poetics. The second part is a critical study of the five well known schools of Sanskrit poetics-'Rasa', 'Alankara', 'Dhavani', 'Riti and 'Vakrokti'.

Poddar's main forte is Indian poetic and his *magnum opus Kavya kalpadrum* is a beacon light for scholars even today. It is divided into two parts-*Rasamanjari* and *Alankarmanjari*. The first deals with *rasa* (poetic sentiment), *dhvani* (implied meaning), power of words, poetic qualities, poetic blemishes, etc. In its the long introduction to book, the author gives his candid opinion on the poet-critics of the Ritikal as well as the critic of his own times who attempted to write treatise on poetics.

The second part, called *Alankarmanjari*, is an elaborate study of poetic embellishments or figures of speech. Here he gives definitions followed by exposition with illustrations of all the figures of speech. In his prefix to the book he discusses the place of anakaras in poetry, classifies them and gives an exhaustive table.

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He also discusses the merits and demerits of the works on rhetoric written till his times.

Besides writing these monumental books he used to contribute articles to Madhuri, the popular Hindi monthly. These articles, along with a few others, were later collected and published in a book-form, Sahitya samiksha. The total number of essays is fifteen out of which articles on a comparative study of Kalidasa and Tulsidas, Bharavi and his poetry, and a sharp retort to the charges levelled against *Ramacharitmanas* by Ambikaprasad Bajpeyi have great literary value. Recogning his services in the field of literature he was presented a commemorative volume.

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Pokhrel, Raghunath Bhat (1811 — 1851)

Raghunath Bhat Pokhrel, born in 1811, is regarded as 'Adi kavi' in Nepali literature.

Raghunath Bhat Pokhrel is regarded as 'Adi kavi' in Nepali. His most important contribution to Nepali literature is the translation of *Adhyatma Ramayana*. It is said that he had completed the translation of all the seven cantos of this work before Bhanubhakta had done so. But unfortunately only his *Sundarkand* has survived, It was first published in 1889-60 at Banaras, and later at Darjeeling in 1932, edited by Kaviraj Dinanath Sapkota.

Critics in Nepali literature have divergent views about the quality of the two translations, one by Raghunath Bhatt and the other by Bhanubhakta Acharya. While Bhanubhakta has lucidity and simplicity and some original touches, the language of Raghunath Bhatt is full of Sanskrit, Urdu and Hindi words.

Besides, his imagery is superb and he shows a fine poetic sensibility with a good sense of wit, humour and irony. Kaviraj Dinanath Sapkota has remarked that Pokhrel's translation is a far superior literary work and keeps to the spirit of the original.

There are five cantos in the *Sundarkand Ramayana* and a total of 187 shlokas. The poet has used the old Sanskrit metres like 'Indravajra', 'Upajati', and 'Mandakranta'. Besides the *Sundarkand Ramayana*, the poet wrote *Usha charitra*, a few original poems, and translated some verses of the Vedanta into Nepali.

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Potana, Bammera (1400 — 1475)

Bammera Potana, born at Bammera in Warangal in 1400, was a famous Telugu poet and translator.

In the times of Bammera Potana, the famous Telugu poet and translator-author of *Bhagavatam*, it was a fashion with the kings to seek dedication of art works from their creators-artists, poets and others. And, for the latter the luxuries of the court life and gifts of land and wealth were temptation enough to comply with the royal wish.

But, once in a way there would be a pious poet who, considering the court life a sacrilege, refused to dedicate his work to the king. For the ruler, resort to force was the next step and, if that too failed, torture was tried. Perhaps, the most poignant example of the poet so persecuted

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was that of Bammera Potana's who refused to dedicate his *Bhagavatam* 'to a mere human being and offered it to Rama'.

Potana's *Bhagavatam* is much longer and his descriptions larger than the original work in Sanskrit. His flight of imagination soars even higher. His language is sweet and his verses are sung in the early dawn in *Ananda Bhairava Rag.* He is unsurpassable in devotional inspiration and emotional intensity. The *Bhagavatam* is so popular that scholars and illiterates alike recite its verses. His stories of the liberation of Gajendra, marriage of Rukmini and safety of Prahlad are very popular.

Potana was not only a great devotee and scholar but also a rare wit. It is recorded that one day his brother-in-law Srinatha, a poet of repute, came across a passage in Potana's *Bhagavatam* in which, Vishnu on hearing a prayer of Gajendra in distress rushes to save His devotee. In a hurry, he descended on the earth without even arming himself with any weapon. Srinatha asked Potana caustically whether Vishnu had gone to Gajendra only to weep with him.

Potana heard this sarcastic remark but kept quite. After sometime, one day when Srinatha was taking his food, Potana played a fast one on him. He hid Srinatha's son, threw a big stone into a joining well and told Srinatha that his son had fallen into the well. Srinatha at once left the food and ran to the well. He was wringing his hands and running around the well, without giving a thought as to what he should do.

Potana then revealed the truth and told Srinatha that Vishnu loved His devotee as intensely as Srinatha loved his son and that His anxiety for the devotee's life had hurriedly brought Himself to the devotee's rescue without any thought of arming Himself.

For his purity, integrity and independence, Potana was a striking contrast to Srinatha who 'basked in the sun-shine of royal favour, knew how to turn rhyme into rupes'. Potana on the other hand avoided kings and courts and preferred poverty with honour to wealth. 'He spurned to wed the demsel of poetry to wretched kings for money'.

Srinatha was a courtier, Potana a devotee. Srinatha did try to induce Potana to befriend the 'mammon of unrighteousness'. However, Potana preferred to live and die a poor man and disdained to bow his knee to kings, 'while he had Siva to worship and Vishnu to celebrate'.

Potana's life was devoted to the translation of *Bhagavatam.* He was disgusted with the worldliness of his times and concluded that the public were unworthy of hearing his poems. He left the *Bhagavatam* as a heritage to his son Mallana with instructions to give the sacred book to a man, pure and devoted. The son, true to his father did not even open the box in which the *Bhagavatam* was deposited and bequeathed it to his friend Narayya. The latter discovered that portions of the great work had been destroyed by worms, and he completed these with the assistance of a friend of his.

The name of Pothana has long been a household word in Andhra. There is, perhaps, no literate Andhra who has not heard of his *Andhra Mahabhagavatha,* It is a devotional as well as a literary classic. It enunciates the path of devotion as well as a literary classic, which is easy to all in preference to the Pathas of knowledge and action that are more difficult to follow.

It describes beautifully the incarnations of Lord Vishnu, the saviour of his devotees, and the childhood pranks of Sri Krishna, the fondest baby of Yasoda. Its style is extraordinarily mellifluous though full of Sanskrit words and compounds. Like light and air, it has spread even to the remotest corners of the Telugu country and even today it is no exaggeration to say that every educated Andhra knows at least four or five of its verses by heart. It is a repository of the natural sweetness of the Telugu language and a rare and evershining ornament to the Telugu Muse.

There is some controversy regarding the

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birth-place of Pothana. According to one school of thought, he belongs to the village Bammera in the Warangal district and according to another, to Ontimitta in the Cuddapah district. The originator of the second school is the late Puranam Hayagriva Sastry and it was strongly supported by the late Vavilikolanu Subba Rao, the famous translator of Valmiki's Ramayana into Telugu. This is entirely based upon the opinion that the `Ekasilanagara', mentioned by Pothana in the *Bhagavatha,* is not different from Ontimitta. But, many critics have not accepted this view but held that `Ekasilanagara' is Warangal (Orugallu) and that Pothana belongs to Bammera in the Warangal district. The village Bammera is about 30 miles from Warangal and it is quite common that the name of the village is taken as the surname by many people. Moreover, some remnants are still seen in that village which bear testimony to the fact that Pothana lived there.

The Kakatiya Kings ruled over a major part of the Telugu country with Orugallu as the capital and the name Ekasilanagara has been frequently used as a substitute for Orugallu both in History and in the Inscriptions. Koravi Goparaju stated in his well-known poem `Simhasanadvatrimsika' that Orugallu became famous with the name Ekasilanagara and that it was a city where the royal splendour of the Kakatiya kings had flourished. The words *mitta* and *metta* in Telugu mean a high place. *Sila* means a stone. Therefore, the exact synonym for *Ekasila* is Orugallu (one stone) and not Ontimetta.

The poets Gangana, Singana and Naraya who completed the *Bhagavatha* did not only belong to Telangana, but also were either disciples or friends of Pothana. They completed those portions as a token of their regard and devotion for Pothana or to please him by carrying out hs desire. This fact also supports the view that Pothana belongs to Telangana. The village Palakurithi, the birth-place of the great Saivite poet Palakurithi Somanatha, is about two miles distant from Bammera. It is a noteworthy fact that the two great poets who composed the great works that helped the propagation of Saivism and Vaishnavism hailed from the same region.

Pothana clearly described in the beginning of the *Bhagavatha,* the circumstances in which he wrote that great Purana. Though Pothana was born in a Virasaiva family, he gradually cultivated devotion to Vishnu by studying *Srimad Bhagavatha* and other works in Sanskrit. "

As a result of the fruition of the penance that he had performed in his previous births and of the study of the *Srimad Bhagavatha,* he was eager to describe the stories of Lord Narayana, went to the Ganges (Ganga) with the high and sacred waves touching the sky, at the time of the lunar eclipse on the night of a certain full-moon day, bathed in it and sat on the sandy shore with half-closed eyes contemplating upon Lord Siva (Mahesvara).

At that moment, Sri Ramachandra appeared before him alongwith Sita, commanded him to translate the *Bhagavatha* into Telugu and disappeared. Then he opened his eyes, thought over the greatness of *Bhagavatha*, came to know that he became blessed by the grace of Lord Vishnu and taking refuge under the Parijata tree of the *Mahabhagavatha,* returned and having come to Ekasilangara after some days began to compose the *Bhagavatha* at the behest of elders and relatives."

From the account given above, it is evident that he returned to Bammera after taking a bath in the river at the time of the eclipse, went to Ekasilanagara after sometime and composed the *Bhagavatha* there. The Ganges mentioned by him is the Godavari and not the Bhagirati. Nannaya described the Godavari in his Bharatha as the Southern Ganges (Dakshina Ganga). Goparaju used the word Ganga with the adjective "born of the summit of the mountain Tryambaka".

Even now the tradition of referring to the Godavari as Ganga is prevalent in parts of Telangana which are on the banks of the river

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Godavari. Therefore, it is in the river Godavari that Pothana bathed at the time of the eclipse. Some hold that it must be near Bhadrachalam but this is merely a conjecture. This episode also clearly indicates that Pothana might have been born and lived in the village Bammera in the Warangal district.

Though there is some controversy about the time of Pothana also, the different schools agree as far as the century is concerned. Some are of opinion that he lived in the former half of the 15th century while some others hold that he lived in the latter half. Many stories indicating that Pothana was a contemporary of Kavisarvabhauma Srinatha and that they had some family relationship also are prevalent in the country. There are reasons to believed that Pothana might be an younger contemporary of Srinatha, but the general belief that they were brothers-in-law requires further proof. The verse of Srinatha praying to Goddess Sarasvati for help before visiting the court of Singabhupala of Rachakonda is well-known. There are three kings bearing the name of Singabhupala in the Recherla dynasty of Rachakonda.

Among them the Singabhupala whom Srinatha visited is the same as the Singabhupala connected with Pothana's Bhogini Dandaka. He is the son of Pochamamba and King Kumarannapotha, the grandson of the King Ravusinga, the brother of Vasanthavaninatha and the holder of the title Sarvagna. He is also called Mummadi Singabhupala who ruled from 1430 to 1475. It can be said that both Srinatha and Pothana lived for some years during that period. As Pothana is younger than Srinatha we can presume that he lived longer in the latter half of the 15th century, while Srinatha lived longer in the former half of the century.

The late Chaganti Seshayya held that Pothana might have lived from 1450 to 1510 the while others are of opinion that he might have lived from 1400 to 1470. His contemporaneity with Srinatha would not be possible if he did not live for at least some years in the first half of the 15th century. Therefore, it is proper to think that he was born around 1430 and lived till the end of the century.

This can be supported by other sources also. Poets Kesana and Mallana who dedicated their poem `Dakshayaniparinaya' to Gurizala Chinamallana Somayaji are Pothana's great grandsons. It is known from palm-leaf manuscripts that one Poduri Pedaramamatya prepared a copy of the `Dakshayaniparinaya' on 18th October 1756 (Monday, the tenth day of Asvayuja of the year Dhata), at the request of Peramantri, the son of Parvatiswara, who is the great grandson of Chinamallana Somayaji, the dedicatee.

Peramantri lived five generations after Chinamallana Somayaji, a contemporary of the poets Kesana and Mallana who lived four generations after Pothana. If we count 30 years for a generation, Pothana might have lived (9 x 30) 270 years prior to Peramantri who was living in 1756. This approximates to (1756–270=1486) the year 1486.

We know that Haribhattu, a poet who wrote separately the sixth, eleventh and twelth Skandhas of the Bhagavatha, and the twin poets Nandi Mallaya and Ghanta Singana who wrote the sixth Skandha with the name Sringara Shashthakamu, lived about 1510 and 1480 respectively. It is beyond dispute to say that Pothana composed the *Bhagavatha* prior to that time. From this also we can conclude that Pothana lived from about 1430 to 1500.

There are verses describing the lineage of Pothana both in Veerabhadravijayamu and the *Bhagavatha*. In the former the names of the two elder brothers and the two younger brothers of Ellana, the grandfather of Pothana, as also of his two paternal uncles are mentioned. The genealogy there begins with Mallaya, the father of Bhimana. The genealogy given in the *Bhagavatha* is more brief, but it does not differ from that found in Veerabhadravijayamu.

From those we can know that the family of Pothana belongs to Koundinya *gotra* and Apastamba *sutra*. The word Amatya suffixed to

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the name of Pothana in the colophons of the *Bhagavatha* indicates that he belongs to the Niyogi sect of Brahmins. Lakkama and Kesana are the parents of Pothana, Thippana his elder brother, Ellana his grandfather and Somana his great grandfather. Gourama and Annaya are the parents of Somana, and Bhimana and Mallaya are his grandfather and great grandfather respectively.

Pothana described his father as one very much yearning to know the Saiva philosophy in Veerabhadravijayamu and as one well-versed in the religion according to Saiva *sastra* in the *Bhagavatha*. His mother Lakkama resembled Arundhati, Ganga, Sachi, Gauri, Bhumi, Bharati, Lakshmi and Kunti in various good qualities. She never set her foot outside the home, never mentioned the qualities of other men, never transgressed the commands of her husband and never lacked in the virtues of kindness and generosity.

She was described in the *Bhagavatha* as a woman, who brought succour to the people in distress by giving them presents, who was a repository of charity, virtue, intelligence, honour, delicacy and magnanimity and who was comparable to Bhavani in worshipping at the feet of Lord Siva. Pothana stated in the *Bhagavatha* that his elder brother was ever desirous of serving God Iswara and in Veerabhadravijayamu he described in detail his good looks, as also the qualities of his head and heart.

It is said that Pothana had a son by name Mallana, but this is not borne out by adequate evidence. Kesana and Mallana, the authors of 'Dakshayaniparinaya', mentioned that Pothana was their grandfather while praising the older poets. But, critics hold that he was their great grandfather. Their father was Proudha Sarasvati. He had two wives, Appalamma and Veeramba, and had Kesana through the former and Mallana through the latter. If Proudha Sarasvati was Pothana's grandson, it would have been possible to assume that he was the son of Mallana and gave the name of his father to one of his sons. But, that view cannot be entertained as the twin poets definitely stated that Pothana was their grandfather.

Ajjarapu Perayalingakavi stated in his Odayanambivilasa that he had one son and daughter through Yellama, the daughter of Appama and the poet Kesana who possessed the title Proudha Sarasvati. From this it must be concluded that Kesana himself had the title Proudha Sarasvati. But, as the twin poets themselves stated difinitely that they were the sons of Proudha Sarasvati through his two wives, there is no reason to disbelieve it. From this it is evident that Pothana had a son by name Proudha Sarasvati. It is not certain; but we can say that even after Pothana the current of poetry was flowing in his family uninterruptedly.

Pothana stated that he wrote Veerabhadravijayamu at the suggestion of his preceptor, Ivaturi Somasekhara. The scholars of the Ivaturi family were very famous among those who propagated the Virasaiva religion belonging to the Vedic and Aradhya tradition. Pothana mentioned that his parents and elder brother were great devotees of God Siva. From this, it can be presumed that Pothana like his parents loved Saivism and was following its practices and tenets in his childhood. As age advanced, he might have understood the truth about God and might have adopted Sivakesava-Advaita.

By the time, he wrote the *Bhagavatha* he attained a state in which he could treat both Siva and Kesava with equal devotion as he said in an oft-quoted verse that "the person who does not worship Siva and who does not sing the praise of Lord Vishnu whole-heartedly is merely a burden to his mother". It is to be noted here that Sri Ramachandra, the incarnation of Vishnu, appeared before him when he sat on the sandy shore of the River Godavari. The God whom he was contemplating was Siva and the divine form that appeared before him was Sri Ramachandra. Such was the perfect identity that he maintained between those two divine forms.

In Veerabhadravijayamu, Pothana stated about himself that his Aksharabhyasa was

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performed by his father and he got the gift of poetry by the grace of Lord Veerabhadra and in the *Bhagavatha* he wrote that he was a Sahaja Panditya and that he obtained the rare poetic talent by the kindness of Paramesvara. After having been initiated into study by his father, he might have learnt Sanskrit and Telugu from him alone in his childhood. Ivaturi Somasekhara might have been mainly his religious preceptor.

The title, Sahaja Panditya, does not mean that he was a scholar by birth or scholarship came to him of its own accord. He might have studied for sometime under the guidance of his father and acquired some scholarship, studying Telugu and Sanskrit works as also philosophical works by himself. He might not have learnt the Sastras sitting at the feet of a master like Srinatha and others. Of all the Puranas in Sanskrit, Bhagavatha is the most abstruse and Pothana might have acquired sufficient scholarship to Sunderstand it by his own effort and by close contact with great scholars. We cannot say that it was negligible. In Telugu, he might have made an exhaustive study of the works written by the Kavitrayam, Nachana Somana, Palkuriki Somanatha, Nannechoda, Bhaskara and others and the impact of those works is clearly visible in his *Bhagavatha*.

In addition to self-effort, he might have had God's grace in a large measure. He was a devotee from the beginning and he had great faith in the grace of God. That is why he always considered that he was endowed with the talent of writing poetry by the grace of God. In fact originality or *pratibha* is a gift of God and not a thing that can be acquired by effort.

Though Pothana might have lived in the village of Bammera in his boyhood, he had probably gone to the neighbouring cities like Orugallu and Rachakonda prompted by his love for study and poetry, where he might have made the acquaintance of the poets and scholars living there.

As the late Komarraju Lakshmana Rao Panthulu had pointed out, while Pothana's elder brother might have been doing the duties of Karanam in the village, Pothana, as he was a scholar and gifted poet, might have gone to those cities to work for the maintenance of the family, or as Sri Arudra indicated, he might have been well versed in accountancy like some of the predecessors of his family and might have gone there to eke out his livelihood as an accountant.

After he became more spiritual and devotional, he might have become averse to the so-called civilized life of the city, returned to his village and taken to agriculture, feeling content with what he got from the land. The story that the great poet Srinatha once visited him and having satirically asked him "Are the cultivators doing well?" received a good repartee from him, is quite well-known.

As an inspirational poet, Potana is not excelled by any other Telugu poet and his *Bhagavatam* is regarded as a standard manual of devotion.

Potana was self-made and self-educated. He appears to have had no formal schooling which would account for some minor defects of language and composition in the *Bhagavatam*. Different places claim the honour of being his birth place. It is not certain whether he came from Warangal or Outimitta in Cuddappah.

A legend surrounds Potana that one day while he was grazing cattle, he met a yogi named Jitananda through whose blessings Potana obtained his intellectual awakening and the gift of poetry. While young, he was gay and was in favour with Rao Singama and composed a rhapsody called *Bhogini Dandaka* on the king's concubine. Later, he turned very sober.

He was a Saivite and atoned for narrating the incident of Daksha's sacrifice in which Siva had used words of contumely by writing *Virabhadra Vijaya* in praise of Siva. It is also said that one day Potana was engaged in composing the *Bhagavatam* and he could not get the right line to finish a verse. He left the manuscript with his daughter and went out. But on

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his return, he found much to his surprise the line had been correctly completed by the daughter.

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Potdar, Datto Vaman (1890 — 1979)

Datto Vaman Potdar, born at Biravadi in Kolaba district in 1890, was an eminent Marathi researcher and author.

Datto Vaman Potdar was born at Biravadi in Kolaba district in Maharashtra, and did his B.A. in History in 1910. Deeply influenced by scholars like V.K. Rajwade, whom he regarded as his Guru, he decided to lead a celibate life and devote all his time and energy to social work. He started his career as a teacher and became a life-member of the 'Shikshan Prasarak Mandali', Pune, where he worked as a Professor of Marathi and History.

He then devoted his time to research in Maratha history. He became the most active member of the Bharat Itihas Samshodhak Mandal, working as its President for several years. On behalf of the Mandal, he contributed the establishment of the modern Indian History Congress in 1935.

He played a major role in the public life of Maharashtra, espousing such causes as those of regional universities, propagation of Hindi in non-Hindi areas, and leaving to his son the small house and the shop in the village. He goes court and accepts imprisonment. On being released he avoids friends, walks alone in the evening towards a new village. Next morning he is found dead on the road-side.

Poyttevu is K.N. Subramanyam's most famous novel. It deals with the question of values in human life. Thematically, it shows the monstrous usurpation of base value in the human mind, and hence the title 'false gods'. The novel depicts the development of the character of Somu.

From an uncared for boy of Mettu street, the protagonist rises to new heights through his own efforts to become the 'grocery Napoleon'. The division of the plot into three parts 'udayam' (rise), 'ucchi' (zenith) and 'irul' (darkness), is symbolic of the hero's rise and fall.

Such symbolic structuring of the plot with stages in the hero's fortunes attests to the consummate skill of the novelist. In the history of the Tamil novel, Poyttevu claims a significant place in terms of theme and technique.

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Pottekkatt, Sankaran Kutty (1913 — 1982)

Sankaran Kutty Pottekkatt, born in 1913, was one of the leading politicians, social reformers and Malayalam fiction writers.

Sankaran Kutty Pottekkatt was born on March 13, 1913. His father, Kunjiraman, was a well-known English teacher. Sankaran Kutty had his early education at Hindu School and Zamorins High School. He completed the intermediate course of the University of Madras in 1934, as a student of Zamorin's College. Thereafter, for nearly three years he idled unable to secure a suitable job.

All the same, he did some substantial reading in classics, both Indian and Western, and this laid the foundation for a career in literature. For a couple of years, i.e., from 1937 to 1939, he served as a teacher at Calicut Gujarathi School. He was seized by a strong desire to participate in the Tripura Congress (1939), and this entailed quitting his school job. After the Conference, he went to Bombay and took up a number of jobs one after another.

Very soon, he developed an aversion to all types of white-collared jobs. He returned to Kerala in 1945 with a firm resolve that he would thenceforth earn a living never as a clerk or as an officer, but only as creative writer. He had already made a mark in literature with some short stories and his first novel, Natan Premam (Country Love) in the 1930's.

In the 40's, he established himself as one of the leading writers of fiction in Malayalam. He combined the zeal for writing with a zest for travel. In 1945, he visited Kashmir, and the following year, he undertook a long tour of eighteen months in Africa and Europe. With the publication of Kappirikalude Nattil (In the Land of the Negroes) and Innathe Europe (Europe Today), he emerged as the foremost writer of travels in Malayalam.

The year 1952 was a turning point in his life. He got married that year and settled down with his wife Jayavalli at Puthiyara in Calicut. The same year, he travelled with her to Ceylon, Malayasia and Indonesia. Five years later chance to him again to some parts of Europe-Finland, Czechoslavakia and Russia. Back home, he sought election to Parliament from Tellicherry. He lost in that contest. But, he did not give up hope; he contested again in 1962 and was elected.

His was a happy marriage. Jayavalli bore him four children—two sons and two daughters. Her sudden death in 1980 left a big vacuum in his life. He was not the same cheerful man afterwards. His health deteriorated, and though he still had plans to write a few books, including a novel, he could not concentrate his attention on any literary project. In July 1982, he was hospitalised following a paralytic stroke. He died on August 6, 1982.

He was a very interesting character like some of his own fictional creations. His principles, actions, habits and his life style itself in general encompassed a number of amusing paradoxes. He was a wanderer through life who found a thrill in drifting from coast to coast, and yet he lived a life of domestic peace and contentment with his wife and children. He was scrupulously methodical in some of his habits. He felt uneasy for the whole day if he did not shave and bathe in the morning.

After the shave he always entered the date on the cover of the blade. He filed the reviews of his published stories and novels very systematically after making marginal notes on them. The scripts of his finished works were sent to the editors, neatly written in his own most attractive hand. He used a variety of pens filled with different colours of ink for his creative writing. The titles were written with decorative flourishes in two or three colours. It is somewhat strange that this man who did everything so systematically and meticulously should at times act impulsively. While waiting for a Calicut bus at Trichur, he watched another bus leaving for a place called

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Krishnan Kotta. The name of the place charmed him, and he boarded that bus, seized by an irresistible desire to know what Krishnan Kotta was like.

He would not forgo his morning walk unless he was ill. He preferred by-lanes and gullies to the crowded streets. He would fix a friend's house as his destination every morning. This was a way of retaining contact with them. The themes of a good number of his stories evolved during such morning walks. Pottekkatt had prescribed for himself a hygienic code which he practised with an almost puritan austerity.

He carried a bed sheet, a pair of slippers, a comb and some talcum powder in his black bag which was his constant companion. He insisted on using his own bed sheet in hotel rooms. Despite this hygienic rigour, he would accompany his fast friends to the filthiest place on earth. Pottekkatt was not a rich man, and still he declined many attractive positions that were offered to him. He was a freelance writer and even with his moderate income he was able to satisfy his wander-lust and support his family.

Creative writer, social reformer, political idealist and traveller, Pottekkatt was imbued with an indefatigable dynamism.

He contested twice for a Parliament seat; but he was not a politician in the strict sense, nor had he any intention of becoming one. Nevertheless, he was a man of strong political convictions and marked leftist sympathies. he believed that it was a writer's responsibility to shape the destiny of his nation even by political involvement in times of crisis. He mingled freely with the poor and the depressed classes in society. He studied their problems and actively participated in some of the movements that were launched for their uplift and well-being.

As a creative writer, he was a pioneer and trend-setter in fiction. he combined a romantic sensibility with a realistic vision. His stories like "Pulliman" and "Ezhilampala" as well as early novels like Natanpremam and Mootupatam had a sensational impact upon the readers of the time. These were hailed as landmarks in the Romantic era of Malayalam literature. In the novel Vishakanyaka, he broke fresh ground.

It was a departure from the hero-centred conventional novels in Malayalam. By presenting the tragic exodus of a community it brought the form of the novel closer to that of a social documentary. He repeated his experiment with the documentary mode of presentation more successfully in two other novels: Oru Theruvinte Katha and Oru Desathinte Katha. These works brought him renown as one of India's major novelists in this century. There was thus, a shift in his preoccupation over the years from the individual to the society, a transition in his perspective from romanticism to realism. The social man overshadows the individual man in his later works.

Pottekkatt believed in clarity of expression, and this was a quality that he retained in all his writings. He did not experiment with style; nor did he evince a fondness for the veiled, equivocal or allegorical mode of story-telling. He endeavoured to convey everything with directness and a sense of immediacy. All the same, his style is not devoid of range or variety. He modulates his tone and manner in keeping with the subject. For instance, when he describes the natural panorama of Kerala villages his language gathers a poetic intensity. When the scene shifts to a city street, the style alters and assumes a journalistic air.

Unlike his contemporaries Uroob and Basheer, "S.K." had no penchant for colloquialisms. It is seldom that he attempts a reproduction of the dialect of a particular region even in a dialogue. Instead, the conversation is often rendered in a literary style. "S.K." wanted the message of his characters to be carried straight to the reader.

Pottekkatt was endowed with an idealism rooted in a humanitarian vision. He had an abiding faith in the innate goodness of man. Most of his characters possess some redeeming human

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qualities. True, he has portrayed sex-maddened human beasts, cold-blooded murderers and treacherous women. But, even such characters undergo a mental transformation or show signs of repentance at critical turns in life. In Natanpremam, Ravindran, the wealthy young businessman of the town exploits the innocence of a poor country girl.

He makes love to her, gets her with child and disappears from the village without any moral qualms. Years later, he is overcome by guilt and he tries to make amends for his acts of betrayal in youth. Omanchi in Oru Theruvinte Katha is a womaniser and one who uses others for personal gains. Nevertheless, he sees the image of his dead sister in the teen-aged Radha. He has a brotherly affection towards her and sends some money to her from his death-bed not knowing that she is dead. Man has the potential to be noble. Yet he sometimes turns evil because circumstances have dried up the fountain of love in him.

Pottekkatt accepted life with all its ironies, paradoxes and absurdities. All the same, he was not a naive optimist. He has written stories of intense gloom and of comic gaiety. His was a balanced vision of life, not entirely bleak nor very luminious. Yet, he never failed to admire man for his power of endurance and for his capacity to reform himself.

Gopalettan in Oru Desathinte Katha becomes saint-like in the last days of his life. One night he tells Sreedharan: "Even if there is a god, he is in a far-off realm. Even if you speak to him, he may not hear you. But there is something within you which will always speak to you, hear you, guide you and temper you. It is your conscience. Speak to it. Listen to it." These words form the very core of the author's life-vision. Pottekkatt's faith in man was self-sufficient; it was not founded on any theological or spiritual assumptions. He analysed human problems at a mundane level of perceived social reality.

Pottekkatt's literary works exemplify his views on art and life. Though he did not write any critical treatises, he aired his firm notions on literature, time and again, during the many speeches that he made at seminars and conferences on poetry, fiction and other literary forms. The most memorable of all such speeches is perhaps, the one that he made on receiving the prestigious *Jnanapeedam* award.

Great literature, he held, is that which fosters the innate goodness in man and embraces the noble ideals of a social order. In the same spirit, he argued that the basic objective of all literature ought to be to awaken man to the noble qualities lying dormant in him and to bring the people of the world closer to one another with love, a feeling of equality and cultural understanding.

Pottekkatt has published nearly sixty books which include ten novels, twenty-four collections of short stories, three anthologies of poems, eighteen travels (now available in three volumes) four plays, a collection of essays, and a couple of books based on personal reminiscences.

He was the recipient of many awards. These include the Madras Government awards for the short-story collection Yavanikakku Pinnil (Behind the Curtain) and the novel Vishakanyaka, the Kerala Sahitya Academy award for Oru Theruvinte Katha (A Street's Story) in 1962 and the Kendra Sahitya Academy as well as the Jnana Peedam award for Oru Desanthinte Katha (The Story of a Locale) in 1972 and 1981 respectively. The University of Calicut conferred an honorary doctorate upon him in the year 1981.

He served as the office-bearer of many cultural organisations. He was for sometime President of Malabar Kendra Kala Samiti as well as Sahitya Pravartaka :Sahakarana Sangham, Vice-President of Kerala Sahitya Academy and executive member of Kendra Sahitya Academy.

Pottekkatt has been translated into English, Russian, German, Italian and Czech, besides all major Indian languages. An Italian anthology of "the best short stories of the world" published from Milan in 1971, included his "Brantan

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Naya" (Mad Dog). A collection of eleven of his short stories translated into Russian had a sensational sale of about hundred thousand copies in two weeks.

Calicut remembers its author fondly and with deep gratitude. A street in the city has been named after him. A park dedicated to his memory was recently opened. The Pottekkatt Memorial Committee holds annual lectures on different aspects of his work. Preparations are also under way for the setting up of a fiction study centre dedicated to his memory. There can, however, be no better monuments to a great writer than his own works. And posterity cannot honour an author better than by interpreting his work with the seriousness that it warrants. The following pages are meant as a primer to the study of his writings.

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Prabhakar
(1769 — 1843)

Prabhakar, born at Gangapur in Maharashtra in 1769, was actively involved in a Marathi folk theatre.

Prabhakar whose real name was P.J. Datar, was born at Gangapur in Maharashtra. Though he was never actively involved in 'Tamasha', a form of folk theater, his songs were accepted and sung by Gangu Haibati, Mahadha Sutar and Gangadhar, the patroanagehe lived in poverty. After the end of the rule of the Peshwas, he sold his poems to those who paid the them.

In all he wrote some thirteen ballads. Of these the most famous were those on the darbar of Ranga, the battle of Kharda and Sawai Madhavrao Peshwa. The ballad on the battle of Kharda is known for forceful description.

His 'lavanis' (short erotic songs) also earned him name. The love life Bajirao II inspired him to compose as many as thirty-two lavanis, highly amorous and passionate in spirit. These songs (numbering 125) are marked by a rare dramatic power and intensity of emotion. They hold a mirror up to life in such details as contemporary customs, dresses, ornaments, etc.

He wrote songs on some mythological and devotional themes too. These poems portray gods and goddesses (Shankar, Parvati, Krishna) in human form and with human feelings, sometimes resorting to mild humour and protryal of human instincts.

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Prabhakarasastry, Veturi
(1888 — 1950)

Veturi Prabhakarasastry, born in 1888, was an eminent Telugu poet and writer.

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Veturi Prabhakarasastry was an outstanding researcher in Telugu. He began his literary career in his early teens with 'ashtavadhanas' under the aegis of his teacher Chellapilla Venkata Sastry. He was a pandit at the Kellet Mission High School first and then in the Government Oriental Manuscripts Library, Madras. Later, he shifted to Tirupati where he researched on the works of Tallapaka family with dedication.

After his illness at Tirupati, he became more and more inward looking. A noted classicist, he was a staunch supporter of the movement for spoken Telugu. He is famous for his critical editions of classics like the *Hasavapurana* and *Kridabhirama Shringara.* Srinatha establishes him as a critic while works like *Kapotikatha* earn him recognition in the field of poetry.

He translated the plays of Bhasa, Bodhayana and Mahendra Vikrama into Telugu. His *Chatupadya manimanjari* (1913) is a famous anthology of the *vers d'occasion* of Telugu poets. Even eminent historians of Andhra drew inspiration from him and acknowledged their debt to him.

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Prabhu, Ramachandra Krishna (1883 — 1967)

Ramachandra Prabhu, born at Gurpur in Mangalore in 1883, was a leading Gandhian writer and journalist.

Son of Gurpur Krishna Prabhu, he was born at Gurpur, a town in Mangalore taluka on 23 August 1883. He lost his parents very early. At ten, he was employed as an assistant in a shop at Mulki, from where, after six months, he ran away to Mangalore and joined the Canara High School, being eager to continue his studies. He received a Government studentship, and secured a First Class in the S.S.L.C. examination.

While studying at St. Aloysius College, Mangalore, he read atheistic literature, and his quest for "Truth" forced him to leave his college while he was a Final B.A. student, and embark on a long journey to the Mayavathi Ashram in the Himalayas, founded by Swami Vivekananda *(The Kasturi)*.

Here he studied 'Upanishads', 'Shat Darshanas' and 'Brahma Sutra'. He came into contact with revolutionaries like Upendranath Banerji and Hrishikesh Bhattacharya, later of Alipore Bomb Case fame. Having read Tilak's 'Arctic Home of the Vedas', Prabhu decided to do further researches on the subject, and he came to Bombay in 1905. He met Tilak who secured him a job in a Bombay magazine, the *Induprakash,* in 1906 (*The Kasturi;* Anthology). He also had contacts with the revolutionary movement while at Bombay and was the Joint Secretary of the National Union. Barindra Ghose (Aurobindo's brother) stayed with Prabhu during his visits to Bombay, and Prabhu was highly influenced by Aurobindo's ideas.

Aurobindo came to Bombay from Baroda to address meetings organised by the National Union (*The Kasturi*). After Tilak's imprisonment at Mandalay (1908), Prabhu could not continue his researches on the Vedas. At Baroda he completed a course in Librarianship in 1911. Back in Bombay, he served as the literary assistant with the Taraporewalas, the famous publishers (*The Kasturi*).

In 1913, he joined the *Bombay Chronicle* and became a close friend of Horniman. Prabhu met Gandhiji for the first time in 1915. Soon his faith in Gandhian methods became firm, and he started editing the *Young India*, too, though Jamnadas Dwarakadas was the Editor in name. Later the young India was taken to Ahmedabad, but Prabhu continued to write for the magazine

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and later even stopped receiving royalty for his writings. Both Horniman and Prabhu resigned from the *Bombay Chronicle* in 1926 and Prabhu joined Horniman's new paper, the *Indian National Chronicle* (*The Kasturi*; Anthology; *Samyukta Karnataka*).

In 1929, he came to Mangalore and organised Salt Satyagraha. He was imprisoned for six months as a result. After his release, he worked as the President of the Mangalore Taluk Congress Committee (*The Kasturi*).

When Horniman rejoined the *Bombay Chronicle* in 1933, Prabhu also rejoined and paper as senior assistant, and he served the paper for long, at times as the Acting Editor. After retirement in 1949, his services were availed of to organise the Gandhi Memorial Museum at Rajghat, Delhi. He was invited by the Central Government to join the editorial staff for compiling the 'Collected Works of Mahatama Gandhi'. After two years he resigned and returned to Mangalore and continued his researches on the original home of the Aryans to buttress Tilak's theories (*The Kasturi*).

Prabhu was a voracious reader and writer. His book 'Quit India' (so named by Gandhiji himself), published in 1942, has depicted the thoughts of Gandhiji, describing how Gandhiji became a radical. Some 24,000 copies of the book were sold in a month, and the work was proscribed by the Government (*The Kasturi*). In addition to the 'Collected Works', he also edited 'The Mind of Mahatma Gandhi' (1944), with U. R. Rao. 'Anthology of Modern Indian Eloquence' (1960), 'Indian National Songs' (1966), 'Gandhian Rosary' (1959) and 'Bapu' (in Hindi, 1959) are his other important works.

Prabhu was a Gandhian of the first order and led a simple and austere life. Later he applied his mind to the study of Kannada literature and was eager to further Tulu, the local language of South Kanara, whose folk songs he had collected. He took an active interest in the welfare activities of his own community of Gouda Saraswata Brahmins. As a journalist he has left an imprint of his personality on the *Bombay Chronicle*.

His last days were spent in researches on the Vedas, and his research papers on the original home of the Aryans had been praised by scholars like Satvalekar (*The Kasturi*).

Prabhu died at Mangalore on 4 January 1967. He is survived by his wife, Sanjeevi Bai. They were childless. His wife had also been an active participant in the freedom struggle.

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Prabodh Chandra (1911 —)

Prabodh Chandra, born at Rawalpindi in 1911, was a revolutionary freedom fighter, social reformer and writer.

Prabodh Chandra was born at Rawalpindi (now in West Pakistan) in a middle-class Kshatriya family belonging to the 'Trehan' sub-caste. His father, Satya Dev, retired as Headmaster of a Government High School, and his mother was Durga Devi. Prabodh Chandra was married in 1936 to Adarsh Bala, daughter of a revolutionary journalist, Lala Pindi Dass.

Prabodh matriculated from the Government High School, Gujrat, in 1927. He did his intermediate as a private candidate in 1930, passed his B. A. and M. A. (History) from the F. C. College, Lahore, respectively in 1934 and 1936, and worked for some time for his Ph. D. in History which he could not complete. Among the influences on his early life were his studies in the Hindu religion and about Shivaji and Garibaldi. He read 'The Mother' by Gorky, and admired the lives of Subhas Chandra Bose, Maulana Abul Kalam Aazd and the Zutshi Sisters.

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During his college days Prabodh earned three medals for social service. He started his political career when he was only sixteen, and organised the Multan Students' Union in 1927. He was associated with the Lahore Revolutionary Party, and was arrested in connection with the Multan Bomb Case in 1929. He was again arrested in 1930, 1932 and 1934 for his political activities. He was a founder-member of the students' movement in Punjab, remained President of the Punjab Students' Association from 1932 to 1935. He was Chairman of the All-India Students' Conference in 1936, in which year he also led a strike in the Khalsa College, Lahore. He was elected as the sole representative of the Indian students to the World Youth Congress in Budapest in 1938, which he could not attend being arrested in India in connection with a strike in the Dayanand Ayurvedic College, Lahore which he led.

From the Punjab revolutionary party, Prabodh later on joined the Indian National Congress, and was a member of the Punjab Pradesh Congress Committee. He was Secretary of the Tagore Memorial Library at Lahore, in 1943-44, started a similar library at Pahalgam in 1943, and was elected a Member of the Punjab Legislative Assembly in 1946. Among his close associates were persons like Dr. Saif-ud-din Kichlew, Dr. Gopi Chand Bhargav and Sardar Sardul Singh Caveesher. He was also suspected in connection with the escape of Subhas Chandra Bose.

He has arranged national dramas to create patriotism in the Indian youth. In 1934, he collected about ten thousand rupees for Harijan welfare, arranged a dinner with the Harijans at Lahore in 1938, which was attended by Khan Abdul Ghaffar Khan, and co-operated with the Arya Samaj in their work on social equality. Even today, he contributes four to five hundred rupees a month for the education of the poor.

Managing Editor of the *Students' Tribune*, an English monthly at Lahore in 1936, he also contributed articles to the Contemporary India, a quarterly journal. Among his publications are: 'Students' Movement in India' (1939), 'Sixty Years of Congress' (1946) and 'Rape of Rawalpindi' (1947). He was for sometime Minister of Education in the Punjab Government.

Besides his writings, Prabodh Chandra has used the public platform to spread his views. He has faith in God, but does not hold orthodox views about religion. He has co-operated with the Arya Samaj only in connection with their social reforms and national activities. He is actively against caste and untouchability, likes the Western education which has awakened national consciousness, and favours cottage industries, though he is not against the heavy industries which also must have their place in the national economy.

He always stood for complete independence of India, criticised the ruthless firing at Jallianwala Bagh, and condemned peace under the British as the peace of the graveyard. The British indulged in commercial and economic exploitation. He is, however, all praise for the British as a nation, and likes their system of government.

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Pradhan, Ganesh Prabhakar (1922—)

Ganesh Prabhakar Pradhan, born in Poona in 1922, was an eminent freedom fighter and Marathi writer.

Ganesh Prabhakar Pradhan was born and educated in Poona. He did his M.A.in 1945 in English Literature. He participated in the 'Quit India' movement in 1942, and was jailed for eleven months. He taught English at Fergusson College from 1945 to 1966. He was elected to the Maharashtra Legislative Council in 1966 and again in 1972 and 1978.

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He suffered eighteen months' imprisonment during the Emergency (1975-77), and was the leader of Opposition in the Maharashtra Legislative Council from 1980 to 1984. Since 1985, he has been editing a weekly Sadhana. Now retired from active politics, he writes mainly biography was given an award by AICC in 1956.

He wrote a biography of Mahatma Gandhi also. Among his Marathi works is Haji Pir (1965), a work on Indo-Pak relations which got him the State Government award and also an award from UNESCO. His other works are Sonar Bangla (1971) on Bangladesh liberation; Lokmanaya Tilak-vyakti ani karya, a biography, Sata Maharashtra State Award in 1972. He edited Agarkar lekh sangraha and Pandit Nehru.

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Pradhan, Kumar (1937 —)

Kumar Pradhan, born in 1937, is a distinguished Nepali writer, critic, historian and educationist.

Kumar Pradhan is a distinguished writer, critic, historian and educationist. He received his Ph.D. degree from Calcutta University in 1982 for his thesis "The process and consequences of the unification of Nepal with particular reference to Eastern Nepal (1750—1850)".

A recipient of the prestigious Bhanubhakta Award (1983), instituted by the Nepali Academy, Darjeeling, for his literary work *Pahilo pahar*, Pradhan also edited the following Nepali literary magazines and publications: *Kamal* (1953), *Hamro sansar* (1962), *Malingo* (1963) and *Vartaharu* (eight critical essays).

Pradhan's historical book *Pahilo pahar* has three important sections: a critical study of the social and cultural life of the Nepalese in Darjeeling; Padri Ganga Prasad Pradhan, a pioneer in Nepali journalism; a few old dramas of Darjeeling and an in-depth study of the Nepali drama, Parasmani Pradhan's *Buddha charitra natak*.

The anthology, *Vartaharu*, deals with different subjects like existentialism, Jungian psychology and Ibsenism. Pradhan has also written a *History of Nepali Literature*, published by the Sahitya Akademi (1984). His research articles, published occasionally, on the historical study of social, culture and political life of the hill people are very informative and thought-provoking. He was a member of the Nepali Academy, Darjeeling, from 1979 to 1986 and also a member of the Nepali Advisory Board of the Sahitya Akademi (Delhi) from 1983 to 1988.

A dedicated teacher by profession, Pradhan was attached to the Darjeeling Government College as a lectures for a number of years. He is now Principal of Kurseong College.

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Pradhan, Pabitra Mohan (1910 —)

Mohan Pradhan, born at Poipal in the district of Dhenkanal in 1910, was a revolutionary freedom fighter and politician.

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Mohan Pradhan comes of a middle-class cultivator's family in the village of Poipal, district Dhenkanal, Orissa State. He was born in 1910. His father was Bharat Chandra Pradhan and his mother's name was Shanti Devi. Pabitra Mohan received his primary education in his own village, secondary education at the Talcher Raj High School and collegiate education at the Ravenshaw College, Cuttack. He also took his Degree in Education at Cuttack in 1935.

Socially, religiously and culturally, Pabitra Mohan was greatly influenced by his uncle, Bankanidhi Bhaktaballav. After graduating in Arts and obtaining a degree in Education, he served as a teacher in the Raj High School, Talcher, for three years.

He was politically influenced by Utakalmani Gopabandhu Das and also by Mahatma Gandhi's idealism. While in the Talcher State service, he secretly organised agitation against the Rulers to save the people from the medieval tyranny and oppression of those Princes.

After resignation from the State service, he formed the Prajamandal. He was responsible for the historical exodus of almost all the people of the Talcher State as a protest against the maladministration of the then Ruler. Pradhan was subsequently arrested under the Defence of India Rules and sentenced to imprisonment for fifty-six years. He, however, escaped from the Talcher Jail by scaling over the walls of the jail.

He established a parallel Government with guerilla bands that encountered aerial machine-gunning, resulting in the death of seventeen persons and injuries to hundreds. He continued to have a parallel Government for four months. Being surrounded by the British and the Talcher State military forces, he absconded form Orissa. He then went to Tatanagar and therefrom to Calcutta, where he served as a cook on a salary of Rs. 6/- per month in a Bengali family.

While in Calcutta, he came in contact with the Subhasites (Jugantar group) and became a member of the Suicide Squad of the I.N.A. To carry a missive, he swam across the river Brahmaputra at the dead of night in spite of heavy military guard, and reached the I.N.A. camp in the I.N.A. occupied area. For his revolutionary activities, a price of Rs. 10,000/- was put on his head—dead or alive. As an absconder, he travelled in different parts of India. He even went to Nepal, Tibet and Bhutan.

After the achievement of independence, warrants against him were withdrawn by the Government. Pradhan returned to Orissa and organised over a lakh of volunteers to expel the Rulers of the Orissan States. He was to a great extent responsible for the merger of the Orissan States with Orissa, which eventually led to the formation of Greater India.

During the election, Pradhan twice defeated two Rulers who contested from two constituencies. He has been Minister in Orissa for five times, holding various portfolios. He broke away from the Congress on grounds of difference of opinion. Alongwith some other Congress leaders, he formed a new political party known as the Jana-Congress and became its President. His party formed an electoral alliance with the Swatantra Party.

Pradhan was for sometime the Deputy Chief Minister of Orissa in the Swatantra Jana Congress Coalition Government. As an administrator, he is regarded as one of the most determined among the Ministers, bent on eradicating corruption from the administration and society.

His political ideology is pragmatic with the sole aim of giving social justice to every section of the people. He believe in practical Gandhism and in his (Gandhiji's) 'Gramarajya' classless society. Dignity of labour, self-reliance and self-sufficiency are his mottos for establishing an ideal society. He strives to establish a clean administration, and for achieving this object, he has been working throughout his political career whether as a public man or as an administrator.

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Praharaj, Gopal Chandra (1872 — 1945)

Gopal Chandra Praharaj, born at Sidheswarpur in the district of Cuttack in 1872, was an eminent social reformer and a non-violent revolutionary of Orissa.

Gopal Chandra Praharaj was born in 1872 in the village of Sidheswarpur in the district of Cuttack in Orissa, at a distance of about twelve miles from Cuttack in the south. He passed away on 16 May 1945. His father, Narasingha Praharaj, was a Zamindar and a man of religious temperament. As Zamindars, the Praharajs enjoyed a position of prestige and dignity in the society.

The Praharajs were aristocratic Brahmins. Gopal Chandra was thus born with a silver spoon in his mouth. His wife, Muktamani Devi, came from a middle-class Brahmin family of Nuagaon, Biswanathpur Sasan of Puri district.

Gopal Chandra started his early education in the village Pathasala, where he learnt the three R's. He passed the Entrance examination from the Ravenshaw Collegiate School in 1891 and then the Intermediate examination from the Ravenshaw College, Cuttack. He passed the B.A. examination from the same college in 1898 and later on passed the B.L. examination.

Though he had never visited any foreign land in his lifetime, he had been influenced by foreign authors and was in favour of Western education.

Gopal Chandra came in contact with Utkal Gaurab Madhusudan Das (popularly known as Mr. Das) and Sashibhusan Ray. He used to read books of religious and mythological significance and the Bhagwat Geeta daily which had influenced his mind and character.

Gopal Praharaj was the Government Advocate of Puri, from which post he resigned in April 1916 at the call of Mahatma Gandhi in order to participate in the Indian freedom struggle. Orissa primarily was the region of his greatest literary and political activity.

The period of his greatest contribution to the cause of Nationalism ranges from 1916 to 1945. He was, at the same time, intimately connected with several public institutions and rendered a great deal of social service. He conducted the nationalist movement in a constitutional and nonviolent manner.

Gopal Chandra was a Congressman, a member of the Utkal Union Conference, a member of the Utkal Sahitya Samaj and President of the Brahma Vidya Samiti of Orissa. He occupied an honoured position in his party circles for his unceasing effort to spread the message of the Congress for freedom and democracy.

He contributed articles regularly to the local dailies and weeklies, besides being the Editor of the *Satya Samachar* and then of the *Prajatantra*. He devoted his articles to the cause of Indian Nationalism. His 'Purna Chandra Oriya Bhasakosa', the first systematic Oriya Encyclopaedia in seven big volumes, brought him international name and fame, and it has found a place in almost all the big libraries of the world. The Bhasakosa has immortalised Praharaj.

Besides, he had written several other good books like 'Bai Mohanty Panji', 'Bhagabat Tungire Sandhya', 'Duniar Hal Chal', 'Nanaka Bastani', and the like. He had a satirical style of his own, which earned him a commendable position as a literary giant. His style is said to have been influenced somewhat by Fakir Mohan Senapati.

In public life, Gopal Chandra was regarded as an eminent lawyer, a celebrated journalist and

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a writer of repute. He occupied a prominent position in the academic world also. His studies in the origin of Oriya language and literature laid the basic foundation of subsequent researches in Oriya.

He was awarded the Kaiser-e-Hind Gold Medal in 1933, the title of 'Rai Bahadur' in 1937 and then the title of 'Sahitya Bisarada' in 1937 and 'Sahitya Bhusan' by the Andhra University. The Normal School Lane of Cuttack was named after him in 1937.

Being an aristocratic Brahmin and a rich Zamindar, Praharaj had to strive very hard in order to bring about radical reforms in the society. He did not believe in the caste system and untouchability and advocated widow-marriage. He criticised the traditional orthodoxy of the Brahmins, Zamindars and the feudal rulers in most of his writings.

Though he was a staunch Hindu, he was tolerant of other religions of the world, and was liberal in matters of religion. By reading all religious scriptures of the world, he discovered the fundamental unity of all religions. He was in favour of Western education and advocated English as the common medium of instruction so as to secure a system of national education for the unity of the country. Such a system was intended to bring about uniformity of education throughout the country.

He believed that Nationalism formed an inalienable part of the human spirit. Absence of national consciousness was to be looked upon as a grave moral drawback. Without it, a man loses his identity and falls helpless. Praharaj was at no time in his life influenced by regionalism. His writings in the *Naba Bharat* pinpoint his role as a social reformer, an advocate of clean administration, and a non-violent revolutionary.

He condemned downright the imperialistic attitude of the British. Representative and Parliamentary democracy was thought by him to be the best device for safeguarding the interests of the diverse communities in India.

Praharaj was an eloquent public speaker with remarkable oratorial accomplishments.

Praharaj was simple and modest by nature. He could win the heart of everybody, including his enemy, by virtue of his natural simplicity and modesty. Being a philanthropist, he had given financial help to many poor and meritorious students in schools and colleges. He has rendered a great service to the cause of the nationalist movement through his mighty pen and forceful speeches. He had championed the cause of the States' Peoples' Movement against the feudal rulers of Orissa and the British Government.

Keeping in view the historic French Revolution, he wanted to create a similar revolution in India in order to free the motherland from the shackles of bondage and dependence. He had thus, combined in him very successfully the qualities and distinctions of a lawyer, nationalist, journalist, leader, writer, linguist, litterateur, encyclopaedist, philanthropist, social reformer and a peaceful and non-violent revolutionary.

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Prajananda Swami (1907 —)

Prajananda Swami, a monk of the Ramakrishna Mission, is an eminent scholar and musicologist.

Prajananda Swami a monk of the Ramakrishna Mission, was in early life a political activist working for the country's Independence. Well-versed in Sanskrit, he has a deep knowledge

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of the early and medieval text on Indian music. His famous book is *A History of Indian Music* for which he was awarded the Rabindra Puraskar in 1960.

The book recounts the history of Indian music from the primitive period down to the twelfth century, and also deals with the growth and development of music in Bengal and in South India. In 1958 he won the Sisir Memorial Prize for his two-volume *Bharatiya sangiter itihas*. In 1963, he was appointed a Fellow of the Sangit Natak Akademy, New Delhi.

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Prakasa, Sri (1890 — 1971)

Sri Prakasa, born in 1890, was an eminent freedom fighter, social activist and politician.

When one attempts to write about a person intimately known, old memories swell up and struggle for expression. During my stay at Varanasi in the early thirties, the family of Sri Prakasa was affluent, well-connected and popular. His ancestor, Sah Gopal Das eighth in direct ascent from him and his son Manohar Das made the fortunes of the family. Apart from being well-known bankers they were mint-masters to East India Company. They ran a mint at Machilipatnam also. In 1955, as Governor of Madras, he put up a tablet in memory of his ancestor at Fort St. George.

Born on August 3, 1890, Sri Prakasa studied at the Central Hindu College under the fostering care of G. S. Arundale. On the advice of Annie Besant, he was sent to Cambridge where he took his Tripos in history, besides being called to the Bar. He repaid his debt of gratitude to her by writing her biography with an eye for detail and an ear for anecdote constituting a vivid and valuable delineation of her personality.

On his return, instead of joining the Bar he joined the staff of his alma mater. When it was developed into the Hindu University, he should have become a Professor. But, he was denied the chance by the then Principal P. Seshadri and he therefore, plunged into the National Struggle. When Shiv Prasad Gupta, an ardent nationalist and a philanthropist founded 'Kashi Vidya Peeth he joined its staff alongwith Acharya Narendra Deva, Sampurnanand and others. He often recalled with pride and pleasure that Lal Bahadur Shastri, Kamalapati Tripathi and B.V. Keskar wear his students there.

Like his father, he took to theosophy and imbibed from Annie Besant the qualities of social cosmopolitanism, literary catholicism and spiritual electicism. He was actively associated with the Indian National Congress at all levels and repeatedly courted imprisonment and was also a confidant of Jawaharlal Nehru. Being contemporaries at Cambridge, they addressed each other as Jawahar and Prakasa. In spite of their differences in upbringing outlook on life and of life they were intimate and loyal to each other and exchanged views without mental reservations. He was a colleague as well as a critic of Nehru. He took to Hindi journalism and popularisation of khadi with a missionary zeal.

When he stood as a Congress candidate to the Central Assembly in 1926 from Benares-Gorakhpur rural seat, Madan Mohan Malaviya got G.D. Birla to oppose him successfully. But, history has the fatal knack at repeating itself. In 1934, Malaviya stood unopposed from Jhansi-Allahabad rural constituency to the Central Assembly. But, his name was not in the voters list. Then, Sri Prakasa coming to know about the omission filed his nomination and won the seat to the chagrin of Malaviya. Whenever there was tension or the proceedings were dull, he displayed his matchless humour and made the House lively.

Though, he was about forty when he lost his wife, he did not remarry on the advice of his father. Thus, he was deprived of family life and his children the homely training. He lived a sad

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and almost tragic private and domestic life under the cover of a happy and cheerful exterior. In short he was high and dry.

When India became free, he wanted to retire and take to writing. But, Jawaharlal would not spare him. He was sent to Pakistan as our first High Commissioner since he enjoyed the friendship of a number of Muslims wielding power there. When a violent mob came to raid his residence, consequent on the police action in Hyderabad following Jinnah's death, he joined the same and led it to Prime Minister Liaquat Ali Khan demanding declaration of war against India. Liaquat, after pacifying the mob complemented him for tactful handling of the situation.

At the instance of Jawaharlal, he got the horoscopes of Rajiv and Sanjay cast by a learned Astrologer of Varanasi and transferred his shares in the "National Herald" to Indira Gandhi. When she became all-powerful as Prime Minister, he wrote to me that concentration of unrestricted and irresponsible power in any one hand was dangerous for the person concerned and for the country as well.

Soon after he became the Governor of Assam, he released the revolutionary Naga woman, Rani Gaidileu though his predecessor M. S.A. Hydari hesitated. During his tenure as Minister at the Centre, he stood by President Prasad and regretted that Prime Minister Nehru relegated the President to the position of a non-entity. He became the Governor of Madras in 1952, when the Congress Party failed to get a majority in the first general elections under adult franchise.

At the outset, he sought my co-operation and goodwill. I was in a fix my loyalty to Andhra Kesari Prakasam, leader of the United Democratic Front was total. When Rajaji was installed as Chief Minister after being nominated to the upper house, I wrote a series of critical articles to "Swatantra" then edited by my friend Khasa Subba Rao. They received wide publicity and Sri Prakasa felt hurt.

But our personal relations were neither estranged nor interrupted. I was his guest when I went to Madras to deliver Eardly Norton, Memorial Endowment Lecture and during his visit to my home town of Eluru. He specially sent for me and my children to hand over some presents. Even after the separation of Andhra, our contacts continued. He often told me that we did not know revolutionary house keeping. He deprecated Nehru's preference for persons with foreign qualifications to the exclusion of indigenous stalwarts, who grew grey in the service of the country.

As Governor, he diskilled to stay at Ooty, the queen of hill stations. He identified the twin Mudaliar brothers (Ramaswamy and Lakshmanaswamy) as one having moustache and the other with none. Whenever he did not know the name of a South Indian, he simply called him Subrahmanyam as most of them bore that name. Dr. Kunhan Raja helped him to read through some Sanskrit dramas while at Madras. He chose the Professor's son K. Ravindran from IPS as his A. D. C.

As Governor of Bombay, he confessed that he had nothing to do except receiving and giving send-off to incoming and outgoing V. I. Ps. He deplored that Shiv-Sena degraded Shivaji a national hero to the level of a tribal chief. During his visit to Ratnagiri, he spotted a grand-daughter of the former King of Burma in indigent circumstances and granted her necessary relief. He made it a point to call on elders like Karve. Jayakar and Paranjpye whenever he visited Poona.

On his retirement, he settled at Dehra Dun and invited me to assist him as Officer on special duty in his work as Chairman of the Standing Committee on Moral Education. He had a wonderful sense of humour. As the entire staff lived with him, leaving their families at home, he described the establishment as consisting of grass-widowers presided over by a full-fledged widower when I asked him why he chose Dehra Dun in preference to Varanasi to die and since

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he wanted to live he chose Dehra Dun for its excellent climate.

Not a day passed without his cracking a joke. He accosted spinster Padmaja Naidu, the then Governor of West Bengal as a flower past its bloom with petals in tact. Once he fell ill. We called a doctor. He prescribed some medicine and we purchased it. But, he refused to take it saying that the doctor was called and the medicine was purchased to enable the doctor and the druggist to live and he did not consume it as he too wanted to live.

He used to say that if one were to be happy he should have an English countryhouse, Japanese wife, Chinese cook and a French mistress. He taunted puritans for cultivating negative virtues as a sign of moral superiority to the exclusion of the more useful positive virtues. He introduced a friend of his to Benedectov, the then Russian Ambassador to India at a garden party as the biggest capitalist of Dehra Dun. Regarding the collaboration of Humayun Kabir with Moulana Azad, he remarked that Kabir did not know enough Urdu to understand Azad and Azad did not know enough English to make himself intelligible to Kabir. One felt a decade younger in his company.

He had strong likes and dislikes. Once he threw away greetings and good wishes from Lord Mountbatten and his charming wife Edwina. Then I protested that he was unfair to the great grandson of Queen Victoria, whose prolific progeny provided consorts to a number of crowned heads in pre-war Europe from Czarist Russia to Alfano's Spain.

He retorted that Nehru's friendship with the Mountabatten couple proved to be damaging to India and however permitted me to keep it as a curio for myself. He praised the non-communal attitude of Rafi Ahmed Kidwai. He doubted the utility of socialism and deplored the abolition of Zamindars and had a soft corner for middle class.

He hailed the victories of J. B. Kripalani and Ram Manohar Lohia over Congress candidates as a triumph for democracy and wanted Jawaharlal to step out and make room for fresh talent. During our morning walks, beholding the great Himalayas, he often grew eloqent and quoted copiously from Kalidasa's "Kumara Sambhavam."

After dinner, he used to read our classics and epics. He feared that our culture might disappear in the next 100 or 150 years. I assured him that it would continue for eternity on account of its antiquity (*Praachinata*) and enduring vitality (*Mrutyyunjaya*). He felt that Gandhiji should have backed Rajaji rather than Jawaharlal. He deplored that Nehru antagonised all the friends and followers of Gandhiji. He admired Dr. Pattabhi Sitaramayya for his versatility and phenomenal memory.

I had privilege of attesting his will. He desired to die in bed and wanted to donate his cornea to an eye bank and the rest of the body to a medical college. He did not want any 'Shraddha' or memorial. While he was Governor of Madras, Universities of Andhra and Annamalai wanted to confer honorary doctorates on him. He declined the same on the ground that his claims were not considered before he became the Governor and he would be happy to receive the same after retirement. But both the Universities were indifferent after he retired.

While holding that English had no future in India, he called Hindi-speaking people criminal as they did not know or learn any other language and expect all to learn Hindi. He opined that Hindi like Sanskrit would be preserved in its pristine purity in the South. He was happy that successive Governors of Uttar Pradesh, since the dawn of freedom were Andhras.

He was hospitable and considerate and obliged all and sundry. Kailash Nath Katju, Govind Ballabh Pant and Lal Bahadur Shastri, successive Home Ministers at the Centre hailing from Uttar Pradesh, were intimately known to him. Judges and prospective Judges often approached him for some favour or other. I am reminded of Dorothy Parker, who knew dozen

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languages, but could not say 'no' in any one of them. Hence, he was often cheated and exploited. He passed away on 23 June 1971 at the age of 80.

Looking back and ruminating over my reminiscences about this lovable personality. I am inclined to epitomise my feelings in the words of Bhavabhuti that 'such days are gone' (*Tehino divasam gataha*).

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Prakasam, Tanguturi (1872 — 1957)

Tanguturi Prakasam, born at Kanuparthi in the Ongole district in 1872, was an eminent freedom fighter, politician, journalist and scholar.

Tanguturi Prakasam, popularly known as 'Andhra Kesari' (Loin of Andhra), was born on 23 August 1872 at Kanuparthi village in the Ongole taluka of the Ongole district in Andhra Pradesh. His father, T. Gopalakrishnaiah, was a village headman of limited means. In 1884, he passed away leaving his children to the protection of their mother. Prakasam received his early education at Vallur, Naidupeta, Ongole and Rajahmundry. He was a promising scholar whose aptitude for the stage was great. He was also equally good at wrestling, a cue to the inordinate tenacity of purpose he was to display later as a peerless politician of his day.

After obtaining higher education, Prakasam entered the profession of law, equipped with a second grade Pleader's Diploma of the Madras Law College. First, he set up practice at Ongole and later moved to Rajahmundry in a bid to widen his practice. At twenty-nine, he became the Chairman of the Rajahmundry Municipality, managing the civic affairs with great efficiency.

In 1904, Prakasam sailed for England with a view to qualifying himself for the Bar. He qualified with distinction and returned to India, settling down to practise at the Madras Bar. He brought to bear upon his profession robust common sense, perseverance and patience. Before long, he became one of the leaders of the Madras Bar, commanding a lucrative practice. He lived in affuence but became increasingly aware of the misery all round, as a result of the oppressive policies of a Colonial power bent upon ruthless exploitation. His heart yearned for action and he was soon drawn into the vortex of the freedom struggle.

Responding of Gandhiji's call, Prakasam was among the first in Andhradesa to give up his legal practice in order to lead the great Gandhian struggle in this part of the country, which he held under his magic spell for about three decades. He became the President of the Andhra Provincial Congress Committee in 1921 and continued in this position for over thirteen years. While leading the Simon Commission Boycott in 1928 in Madras City, Prakasam roared like a lion and actually bared his breast to meet a British bayonet that was pointed at him.

The journalist in Prakasam and his burning patriotism prompted him to start the *Swaraiya*, a nationalist daily, which attracted talented persons who were later to become great journalists in the country. The first issue of the *Swaraiya* came out on 26 October 1921, and within a short time, not only did its circulation rise phenomenally, but there was also a persistent clamour for the Telugu and Tamil editions of the daily. The *Swaraiya English* daily dominated South India for over twelve years and its

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triumphs and trials during this heroic period constituted a most glorious chapter in the history of our freedom struggle and also journalism.

When the Congress came into power in 1937, Prakasam accepted office in the Ministry formed by C. Rajagopalachari, becoming the Revenue Minister. In that capacity, he headed the Zamindari Abolition Committee that eventually produced a voluminous report, recommending that a tiller of the soil should become its owner in supersession of all intermediaries. This recommendation could not, however, be implemented immediately. Years later, when the question again came up, the Government looked to the Prakasam Report for guidance in this respect.

It was on 30 April 1946 that Prakasam became the Chief Minister of the Composite Madras State, though he did not enjoy the blessings of the Congress High Command. He remained in office for about thirteen months, and those fifty-two hectic weeks witnessed a spate of revolutionary reforms, inspired by the Gandhian constructive programmes, set in motion by Prakasam Harijan uplift, Charka (spinning wheel) popularisation, Producer-cum-Consumer Co-operative and Firka Development Schemes were the most important measures ushered in by him. The last mentioned came to be looked upon as the precursor of the Community Development Project that was later to change the face of rural India.

After laying down his office as Chief Minister of Madras, Prakasam's political life underwent many changes. Despite storms and stresses, he, however remained an idol of the masses, indicative of the affection, love and esteem reposed in him by the people. The heroic deeds of the man, his unparalleled sacrifices in the nation's cause and his hold on the affections of millions are all now part of Andhra History. Indeed, he became a legendary figure even in his own life-time.

The question of the formation of a separate State for Andhras, on linguistic basis ,received an impetus with the self-immolation of Potti Sreeramulu on 15 December 1952, when Prakasam gave a constructive lead to the agitation. On 1 October 1953, the erstwhile Andhra State came into being, the culmination of 40-year-old strivings and aspirations of a people who had a glorious and rich past. It was but fitting that the 'Andhra Kesari' was prevailed upon to head the first Andhra Ministry. He had, earlier, left the Congress and formed the Praja Party.

An assessment of the achievements of the Prakasam Ministry is summed up thus: With a lion-hearted Chief Minister at the helm, a steam of good and great things flowed from his administration—the launching of a major irrigation project, the Nagarjunasagar, the Krishna Barrage-cum-Regulator since named after him a High Court for the new-born State, and a new University (Sri Venkateswara) at Tirupathi. His 13-month administration at Kurnool was packed with significant events. To crown them all, he declared a general amnesty for over 2,000 condemned criminals all over the State, to mark the State's first anniversary in 1954. This action, which was shocking to the bureaucracy, is still looked upon by sociologists as an experiment in criminology. Contrary to the general expectations, the released prisoners turned a new leaf and settled down as useful members of the community, no longer menacing its security.

He was a good mixer and a cosmopolitan. He regarded work as worship. For him, religion meant courage and adventure and not resignation and fatalism. He rightly named his autobiography as 'Pilgrimage of Life'. He was religious but not of the pedantic or demonstrative type. When he was the past the Biblical age of three score and ten, he learnt Sanskrit and wrote commentaries on 'Prasthana Trayam'. That period of communion with the supreme world of spirit was perhaps, the happiest interlude in his crowded and colourful life.

He touched life at many points. As a

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student, he was unruly self-willed and was attracted to dramatic art. He realised the ambition of becoming a top-ranking lawyer. He was a terror to the erring Judges. As a member of the Central Assembly from 1926 to 1931, he took his due place in the galaxy of stalwarts like Motilal Nehru, Lajpat Rai, Malaviya, Srinivasa Iyengar, Jinnah, Jayakar Moonjee and Birla. He could have easily over- shadowed many of the national leaders if he stuck to the Centre. There are no ifs in history. Native Province became the field of his activity.

He symbolised the dictum that the world was meant for the enjoyment of the brave (Vira Bhogya Vasundhara). He was the unchallenged leader of Andhras, like a mighty stream absorbing all the currents and cross-currents of life. He was indifferent to triumphs and tragedies and wore the crown and the cross with a smile. He was free from self and stain. He reminded one of Parnell of whom Churchill said: "Here was a man stern, grave, no orator, no edeologue, no spinner of words, but a being who seemed to exercise unconsciously an indefinable sense of power in repose." He was to Andhra what Tilak was to Maharashtrians, Das to Bengalis and Lajpat Rai to Punjabis. His mistakes and failures did not effect the people's esteem and affection for him.

Full of years and honours, Prakasam passed away on 20 May 1957 in Hyderabad at the ripe age of 85, a few months after the formation of the Andhra Pradesh, a consummation which he eagerly looked out for. His life and times reflected the tumult of the era wherein he lived. "His physical courage was reminiscent of that of Swami Shraddhananda. His invincibility in strife or struggle was on a 'level with that of Netaji Subhas Chandra Bose'. His towering personality was his greatest asset. He had the heart of a lion. It was with a sense of inevitability that he rose to be the first Chief Minister of Andhra State. For about forty years he strode this part of the country like a colossus. Andhra history will treat him tenderly and remember him ever as a hero."

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Prasad, Brajkishore (1877 — 1946)

Brajkishore Prasad, born at Srinagar in Saran district in 1877, was an eminent politician, freedom fighter and social activist.

Brajkishore Prasad was born at Srinagar, a village near the sub-divisional town of Siwan, in Saran district of Bihar on 11 January 1877. His father's name was Ramjiwan Lall and his mother's Samundari Devi. He was the second of the four sons of Ramjiwan Lall, who had a daughter also. Two of his brothers died quite young. His elder brother, Raj Kumar Sahay, settled down as a lawyer at Siwan, Brajkishore Prasad belonged to a respectable Kayastha family of Bihar. His father was an employee of an opium agency business at Gaya. The family enjoyed a good social status. His sister, Janak Kishori Devi, was married to Vindhyabasini Prasad Verma who was a famous public man of the United Provinces.

Brajkishore Prasad had his early schooling in his village where his medium of instruction was Urdu. He shifted to Gaya where his father was in service. At the age of thirteen, he matriculated from the Gaya Zilla School with distinction. He had to go to Calcutta for his

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higher education . He was admitted to the Presidency College. He lost his father before he had completed his Intermediate examination.

After the death of his father, it was rather difficult for him to prosecute his studies; so he had to go back to his village. The financial condition of his family was not at all satisfactory and it appeared that this would be the end of his academic career. Finding the bright scholar Brajkishore unhappy, a few wealthy people of his village came forward to render him financial assistance. He was again sent to Culcutta for prosecuting his studies. He passed his M. A. examination in Philosophy and later took his Bachelor of Law degree in 1898. He was married to Kumari Phuldevi, daughter of Guru Prasad Singh of Sidhwara in Saran district, at the age of eleven.

While a student at Calcutta, Brajkishore impressed his friends with the qualities of his head and heart. He gained prominence by participating in the varied activities of the students and soon became one of their acknowledged leaders. He established the Bihari Institute to help the needy and indigent students of Bihari who flocked to Calcutta for higher studies.

Brajkishore Prasad started his legal practice at Chapra in 1901 and within a few years he made his mark as one of the leading practitioners of the town. In 1906, he shifted his practice to Darbhanga where a Judge's Court had been set up. Darbhanga then was one of the favourite haunts of indigo planters.

As a lawyer, he came in contact with the peasants groaning under the planters's rule. He took up their cause very fearlessly. He raised this issue in the Bengal Council, and later in 1916, he moved a resolution at the Congress Session at Lucknow urging the setting up of an Inquiry Committee, consisting of officials and non-officials, to go into the complaints against the indigo planters.

This resolution was passed later, when Mahatma Gandhi visited Champaran and began his satyagraha for the uplift of the peasants, Brajkishore Prasad and Rajendra Prasad were his main lieutenants. When he came in close contact with Gandhiji, he sent his daughter, Prabhawati Devi, to the Sabarmati Ashram. He led a simple, honest and unostentatious life. When the Non-Cooperation Movement was launched, he gave up his intensive practice and accepted a life of self-sacrifice.

Brajkishore Prasad's guiding hand was seen in all political, social and other activities of Bihar. He was unanimously elected Chairman of the Reception Committee of the Gaya Congress held in 1922. At the Congress session, he pointed out: "We are a nation of slaves. All independent nations look down upon us with contempt. We cannot entertain any hope of sympathy from them. We have to work out our salvation."

"Swaraj is an impossibility so long as we fail to take the masses with us." He further pointed out, "to work with the masses to awaken them to political consciousness and to make them fearless and independent is one of the essential features of that programme." Brajkishore Prasad therefore, suggested the establishment of village organisations by enrolling people in towns and villages as members of the Congress and such members were expected to organise Village Panchyats, which would look after the affairs of the village, such as education, health and cleanliness of the villagers, settlement of local disputes, spread of Khaddar and Swadeshi, fostering Hindu-Muslim unity and uplifting the suppressed or depressed classes.

He held a firm belief that "so long as we do not spread our activities to villages and live more and more amongst the masses and show some tangible results of our labours, our object in view will not be served." To him goes the credit for making Darbhanga the leading centre of Khadi production in the country. He and his band of workers did all that was possible to popularise Khadi among the people.

Brajkishore Prasad began his nationalistic career as a Constitutional agitator. Before

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Mahatma Gandhi started his Civil Disobedience Movement at Champaran, he tried to ameliorate the condition of the indigo cultivators by raising this issue repeatedly, first in the Bengal Legislative Council and subsequently in the Bihar and Orissa Legislative Council. But, he failed in removing their sufferings and they continued to groan under the thraldom of the European planters.

Therefore, when Gandhiji started his Satyagraha Movement, Brajkishore Prasad joined the Movement. In August 1919, in course of his speech on the question of South Africa, at the 11th Session of the Bihar Provincial Conference he observed: "Petitions and Prayers were futile...they had need to cultivate the true Satyagraha movement." Thus by 1919, he had lost faith in the efficiency of constitutional agitaion and when the Non-Cooperation Movement was launched, he was the first to throw himself into the movement.

The Civil Disobedience Movement of 1930 again brought Brajkishore to the forefront of the political struggle in Bihar. He plunged heart and soul into the struggle, and virtually remained in complete charge of it, directing every operation from the Sadaquat Ashram, while Dr. Rajendra Prasad was on a whirlwind tour of the State exhorting people to join the Satyagraha. He was arrested alongwith other Bihar leaders. Prison life shattered his health and after release he went to live in his village home for some time.

The havoc caused by the 1934 earthquake in Bihar again saw Brajkishore in action. Even though in indifferent health, he rushed to the rescue of the quake-stricken people. He was an active member of the Relief Committee organised under the presidentship of Dr. Rajendra Prasad and supervised all the relief works in Darbhanga, one of the badly-hit districts. He was a member of Swaraj Sabha, established in 1920 to carry out the Congress programme of Non-Cooperation and Non-Violence Movement.

In 1933, he joined the Bihar United Party which was established for securing reforms leading to full Dominion Status for India. He was also a member of the Hindu Mahasabha. One of the makers of modern Bihar, Brajkishore Prasad worked for the separation of Bihar from Bengal and for securing for the Provincial Constitution a self-contained administrative unit with a High Court and a University of its own.

In the social sphere Brajkishore Prasad waged a campaign for getting rid of old prejudices and dogmas which inhibited the growth of the Hindu society on modern scientific lines. As early as 1904, he challenged the orthodox sections of the community who threatened to declare those who went on sea-voyages as outcasts. Dr. Ganesh Prasad of Balia was one of the victims of social ostracism.

Brajkishore organised a party of the leading Kayasthas of Chapra, including Mahendra Prasad and Rajendra Prasad. This party arrived in Balia and, defying the ruling of the orthodox Hindus, participated in a community dinner held at the residence of Dr. Ganesh Prasad. This opened the eyes of the people and sea-voyages were not opposed thereafter. Brajkishore Prasad also waged a war against the *Purdah* system of keeping the women in seclusion. Literacy among women was practically non-existent. He urged women to come out of the *Purdah* and participate in political and social work. Women from Bihar were sent to the Wardha Ashram for training.

His own daughter, Prabhawati, wife of Jayaprakash Narayan, was also sent to Wardha for receiving training and education. As a result of his efforts some widow-marriages were also performed in Bihar. Brajkishore advocated universal primary education and compelled the Government to introduce secondary education in Bihar. He worked earnestly for introducing national education, later termed as 'Vidyapiths', and was instrumental in the setting up of other educational institutions, such as the Saraswati Academy in Darbhanga on 1 January 1901. He was the President of this Academy, and was

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honoured with the office of the Vice-Chancellor of the Bihar Vidyapiths. He was also a member of the National Council of Education set up by the Bihar Provincial Congress Committee to manage the affairs of the national institutions established in the Province.

Brajkishore Prasad breathed his last on 15 October 1946 at the age of 70. His death cast a gloom all over Bihar. It marked, in a way, the end of a chapter in India's glorious Freedom Struggle, the end of the period of sacrifice and suffering. Mahatma Gandhi in his condolence message said, "He was a man of his word, honest and true servant not only of Bihar, but of the whole of India. He had been a star in the firmament of Bihar and his memory will always be cherished."

In 1962, a Brajkishore Memorial Committee was formed at Siwan in the Saran district to find out ways and means of perpetuating his memory.

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Prasad, Gorakh (1869 — 1962)

Gorakh Prasad, born at Apahar in the district of Saran in 1869, was a leading freedom fighter and politician.

Gorakh Prasad was born in 1869 in the village of Apahar in the district of Saran in Bihar. He came of a respectable well-to-do Kayastha family, which enjoyed the social status of an educated middle-class family. His father's name was Akhsyavat Lal.

Prasad received his primary education in Persian and English at his village school and passed the Matriculation examination of the Calcutta University in the First Division, obtaining a Divisional Scholarship. From the Patna College, he passed his F.A. (equivalent to Intermediate in Arts) examination. He had to give up further studies due to ill-health and later passed the Pleadership examination and joined the Chapra Bar. Later, he shifted his practice to Motihari where he became a leading lawyer.

From the very beginning of his adult life he was closely associated with nationalist leaders of the State like Rajendra Prasad, Vindhyeshwari Prasad Varma and Ramnavami Prasad.

Throughout his life he remained a staunch nationalist. In the beginning, he was attracted to the Home Rule Movement and was a prominent Home-Ruler of the Province. He was often taking up cases of indigo tenants against the oppressive indigo-planters and thus could have firsthand knowledge of the sad plight of the poor and helpless tenants exploited by the unscrupulous and powerful planters.

He at first believed in constitutional agitation and contributed articles in newspapers condemning the plight of the tenants and appealing for a betterment of their conditions. But, he found that this was not leading to any appreciable result. So, he was drawn to Mahatma Gandhi's programme of action in Champaran. He not only acted as Gandhiji's host, but threw himself heart and soul into the movement against the planters.

At the session of the Bihar Provincial Conference, he strongly supported the resolution on Non-Cooperation, and believed that Swaraj could be won by this method and not by begging. He took a leading part in organising hartals

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in Champaran against the Rowlatt Bill in 1919. A prominent leader of the Champaran Satyagraha, he was elected to the Subjects Commitee of the Indian National Congress in 1921 and was put in charge of the Congress organisation and propaganda work in the district of Motihari by the Organisation Committee formed by the Provincial Congress Committe in 1921.

He remained a staunch non-cooperator during 1921-30. He was the Chairman of the Reception Committee of the Bihar Provincial Conference in 1923 at Motihari. He was at first against the council entry programme. But, he was realist enough to support the Swarajist Party in the Council election in 1923 against loyalist elements. He was elected to the Propaganda Committee for the Tirhut Division when the Bihar branch of the Swarajist Party formed the Committee in 1923.

However, the honeymoon with the Legislature proved short-lived. He took an active part in the constructive programme of the Congress between 1923 and 1930, which was to be the preparatory ground for the next mass movement. He participated in the Salt Satyagraha and was sent to jail for six months in 1930. Later he also joined the Individual Satyagraha Movement, launched by Gandhiji in 1941, and was jailed.

In the Quit India Movement of August 1942, he went underground and directed the movement in Champaran district. His place in the National Movement in Bihar from 1919 to 1942 was very high.

His family members also were by his side in the national movement. His son, Baijnath Prasad, had joined the Satyagraha movement and his wife was a national worker and had participated in the activities of the Indian National Congress.

Gorakh Prasad was a true Gandhite and this influenced his living, ideas and thoughts. He led a simple unostentatious life, steadfast in his convictions and ready to suffer, if necessary, for them. He did not believe in casteism and worked for the removal of untouchability. He was an ardent supporter of female education, and had requested Mahatma Gandhi to open a girls' school at Baihauve in Champaran.

He advocated the boycott of educational institutions run by the Government, and supported the establishment of a system of National Education and helped in setting up national schools and colleges. He was one of the members of the National Council of Education of Bihar under the Provincial Congress Committee. He was a great champion of Hindu-Muslim unity and strongly resented the voices of Hindu and Muslim Nationalism.

He believed that for the attainment of Swaraj, promotion of Khadi, Village Panchayats, national education and religious toleration were necessary. In short, he worked for the success of the constructive programme of the Congress and was a very prominent leader in all the progressive social and cultural activities in Champaran. He took an active part in local self-government and worked for the success of the Congress candidates in the Municipal elections in Motihari in 1921.

He was once elected Chairman of the Motihari Municipality and Local Board and was a member of the Champaran District Board. While not much is known about his ideas on labour problems, he was quite clear that the exploitation of tenants by landlords was a stumbling block in the way of the attainment of Swaraj.

Gorakh Prasad was deeply conscious of national self-respect and reached strongly and felt angry at any disrespect shown to Indians by the British masters, their Indian Officers, and even non-official Europeans. That was why he strongly resented the unjust treatment of Indians in South Africa which he took as a 'national insult'. At the eleventh session of the Provincial Conference he supported the resolution criticising the passing of the Asiatic Land and Trading Amendment Bill which violated the rights of the British Indians there.

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He felt convinced that National self-respect could only be maintained in a Free India, and, therefore, in his opinion, "the Indians should make their highest sacrifices for the achievement of India's freedom from the British yoke," which was "destructive of our welfare," He criticised the deposition of the Maharaja of Nabha and viewed it as a blow to national self-respect.

Gorakh Prasad was an ardent nationalist and a leading figure in all constructive activities and social reform movements. He was deeply religious and declared that is was "religion and not the sword that can bring real victory," Throughout his life he remained a valiant fighter for freedom and national honour. He died in 1962 at Jamshedpur.

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Prasad, Jai Shanker (1889 — 1937)

Jai Shanker Prasad, born at Kashi in 1889, was one of the leading Hindi poets, dramatists and essayists.

Jai Shanker Prasad, the poet, dramatist and essayist, was born at Kashi (Benares) on Magh Sudi 10, V. S. 1946 (1889 A. D.), in a well-to-do Kayastha family known for its wealth and charity. His forefathers were well-known traders of tobacco and were nicknamed Sughani Shahu. His father Devi Prasad Shahu, was a great patron of poets, musicians and artists. His mother was a great believer in ancient Hindu religion.

This gave him an opportunity of visiting religious centres at a very early age. Prasad, being the younger son, probably the last issue of his parents, was brought up with care and affection. Although he lost his parents at a tender age, he continued to enjoy the same care-free life till his elder brother Shiv Ratan died. Naturally, he developed a liking for physical exercise and was carefully nursed on almonds by his brother's wife.

He had little time to devote to his school studies. So, he left the Queen's Collegiate School when he was a student of Class IX. However, he learnt Sanskrit, Urdu and Hindi from Dinabhandhu Brahmachari whom his brother employed as a private tutor to Prasad. Luckily he came into contact with poets and musicians from his childhood who used to visit his father. Thus, his environment drew him to literary life. His first poem in Braj Bhasha was a mere boy of seventeen. He married thrice, and by his third wife his only son Ratna Shanker was born. Prasad's family life and environment had a great influence on his mind and future life. It has been reflected very well in his literary works also.

Three eminent scholars of Hindi, namely, Bhartendu Harish Chandra, Pandit Mahabir Prasad Dwivedi and Ram Chandra Shukla, greatly influenced Jai Shankar Prasad. He was rather patronised by them. The riches of the family which he inherited after the death of his elder brother enabled him also to play host to poets and musicians. Naturally, he could carve out a sphere of influence for himself in Kashi. But, tragedies in the family coupled with deteriorating financial conditions led him to leave Kashi for Prayag towards the end of his life, where he died on 15 November 1937.

The literature produced by Prasad can be divided into (i) Dramas, (ii) Poetic Works, (iii) Short Stories, and (iv) Short Essays. His works reflect the ancient glory of India or the beauty of nature, and very often feature feminine life

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in society. Naturally, a vein of historical introspection runs through the whole body of his compositions. He himself said so in the Introduction to his less known drama 'Vishakha'.

His half a dozen well-known dramas depict the glorious period of ancient Indian history after the battle of the Mahabharata up to the Age of Harsha Vardhana of Kanauj.

Prasad, as a dramatist, rendered more service to Hindi literature than anybody else. He himself composed fourteen dramas during the twenty-four years between 1910 and 1933, and he compiled two dramas, one of which 'Agni Mitra' is incomplete. He was in the habit of making additions and alterations in his dramas. The characters drawn by him are historical personages who inspire the people by their actions. Their potrayal is quite convincing. His political figures are apostles of patriotism, sacrifice and ideal humanism.

As in his dramas, Prasad also excelled in his epics. 'Kamayani' is his last epic which has attracted the attention of well-known authors and researchers like Nand Dulare Bajpai, Dr. Fateh Singh and others. But 'Lahar', 'Maharana-Ka Mahatwa' and 'Jharna' are also superb specimens of Hindi poetry.

Similarly his collection of short stories and the three novels 'Kankal', 'Titli' and 'Indrajaal', are considered to be inspiring pieces of Hindi literature. In his well-known novel 'Kankal' he depicts two themes: (i) religious orthodoxy which leads the Indian society to no destination, and (ii) illiteracy which handicaps the Indians in thinking and working properly. The merit of his works was recognised during his own lifetime. He was awarded the famous Mangla Prasad Prize of Rs. 500/- and the Nagari Pracharini Sabha Prize of Rs. 200/-.

The writings of Jai Shanker Prasad have a definite message to convey to the people. He was not only singing in praise of the past glory of India, but through it, he wished to impress upon his countrymen that India's ancient culture and civilisation inspired the neighbouring countries. When Ceylon, China, Java and Sumatra can prosper by following Buddha's religion and philosophy, why should India not progress ?

He repeats it in his dramas and epics that ancient Indians knew all about the creation of the universe and the secret of its existence which is being now reproduced in Western Philosophy. According to him, the main obstacle to India's progress was social evils like the casteism, untouchability and a spirit of competition between men and women which had retarded the progress of the country.

Religious rigidity was another great obstacle on which Prasad has written pages in his novels under reference. It is evident from his writings that like Munshi Premchand he also dealt with the burning problem of his time—the question of Hindu-Muslim unity. But his conception was certainly wider than Munshi Premchand's. So, in 'Kankal' he tries to trace the origin of the Hindus, Muslims and Christians and comes to the conclusion that all human beings—whatever their castes and religions might have been—belong to the same race.

The problem of social relationship has been dealt with in 'Dhruva Swamini' and 'Kamayani'. He was also conscious of the problems of industrialisation. He pointed out in his works—that industrialisation can be successful only when it does not lead to the exploitation of labour. The relation between men and women, as he saw it, was both complementary and supplementary. As such he discourages the spirit of competition between the two.

His first work is *Chitradhar*, a collection of poems, short stories, plays and essays, followed by *Kanan-kusam*, *Prem-pathik* and *Karunalaya* (lyrical dramas). The he turned to *Khariboli* and gave a new direction to Hindi poetry. The publication of *Jharna* (1918) augurs romantic poetry, and with it dawns the 'chhayavad-yug' in Hindi literature . These poems are marked by subjectivity , romantic imagination, intensity of emotion and lyricism. *Ansu* (1925) is the expression of the poet's

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personal grief transmuted to sublimity. *Lahar* (1933) is a collection of lyrics on love and nature, followed by powerful poems on historical themes in blank verse.

His magnum opus, *Kamayani* (1935), has been conceived and planned on a grand design with a lofty theme. It depicts the psychic journey of man through time and space. The poet has given a new interpretation to the allegory. Here Manu is the primordial human mind perpetually in quest of peace. Prasad suggest that the goal can be achieved only through a synthesis of emotion (Shraddha) and intellect (Ida), faith and reality. An epic of enduring value, its theme is of universal relevance.

In his dramas we find Prasad to be a man of romantic temper with a rich cultural background. Most of the plays are historical but they present either the problems of our own society or delve deep into basic universal problems pertaining to human nature.

If his *Dhruvaswamini* raises the problem of subjugation of woman and her right to divorce, other plays delineate the conflict between love and duty, personal ambition and larger interest of society and country. The heroes and heroines of these plays symbolize the spirit of sacrifice, valour, dedication to higher values, and patriotism. As all classics, they belong to the present age as also to all times.

Some critics have viewed Prasad's plays as 'closet dramas', having no relevance to stage. As a matter of fact Prasad rebelled against the commercial melodramas of the Parsi theatre and the vulgar language used in them. His dramas with certain alterations and adaptations can be and have been successfully staged.

Of his twelve plays, *Chandragupta, Skandgupta, Ajatshatru and Dhruvaswamini* occupy a pride of place in the history of Hindi drama. Their language is richly poetic, laden with romantic imagery and picturesque expressions. *Dhruvaswamini* however, approaches in a way the problem plays of Ibsen.

In contrast with his dramas, his two novels Kankal and *Titli,* and several collection of short stories are realistic in tone. His realism, however, is fundamentally different from the scientific naturalism of Zola, who studied man and woman as beings determined by the influences of their environment. Prasad, on the one hand presents the structure of Indian society with all its weakness—exploitation of the weak, hypocrisy and sham, false idealism, etc. On the other, he advocates a composite outlook and a synthetic approach to the problems of man and society with positive moral postulates.

As a literary theorist too he shows a combination of romantic idealism and revolutionary reformism. A keen student of Western aesthetics, he has his own ideas about art, beauty and poetry. He looks upon poetry as an experience of the soul. Discussing the Indian approach to the problem of art, its nature, function and value, he tries to analyses both the normative and the descriptive questions.

As a critic he was bold enough to refute Acharaya Ramchandra Shukla's view on 'chhayavad' and 'rahayavad' in his book *Kavya aur kala tatha anya bibandha.* He asserted that the two streams were not an imitation of an alien and exotic movement, but had their roots in the soil. He tried to trace the stream of Indian philosophical thought and asserted that the manifestation of consciousness in the so-called inanimate world or the mystical perception of Reality in the universe is not an alien thought.

It is purely Indian and can be traced to the Vedas, the Upanishads and the poetry of Siddhas and Mirabai. Another essay 'Yatharthvad aur chhayavad' also shows his profound insight and impassioned convictions.

Prasad was endowed with the rich creative genius of a trail-blazer. Disinterested in literary controversies, spurning the limelight of publicity, averse to both criticism and approbation, he devoted himself totally to the service of the muses. His contribution to Hindi literature is, indeed monumental.

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Finally, his works also convey the idea of Nationalism. According to Prasad, political freedom will be a merely superficial achievement until and unless social and economic equality is assured to the people. In his oft-quoted poem 'Bharatvarsha', Prasad's ideal of Nationalism has been very well depicted which conveys the message of unity in diversity.

That is why his literary work is even now considered to be a source of inspiration by literary critics like Nand Dulare Bajpai and others who have written volumes on Jai Shanker Prasad and the merits of his literary compositions. As a result of his thirty-five years' incessant efforts, Hindi language and literature were enriched and Hindi drama at last attained perfection.

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Prasad, Janakdhari (1888 — 1966)

Janakdhari Prasad, born at Muzaffarpur in 1888, was an eminent freedom fighter of Bihar.

Born on 3 February 1888 and hailing from an educated middle-class Kayastha family of Muzaffarpur (Bihar), Janakdhari Prasad was a man of amiable nature and generous disposition. Though his family had some Zemindari interests, his father, Ramanand Prasad, was an ordinary employee of the Collectorate.

Janakdhari Prasad had an early initiation in Urdu, but in course of time he came under the influence of his theosophist uncle and of his cousin, Vindeshwari Prasad Varma, ex-Speaker of the Bihar Legislative Assembly. Passing his Matriculation and Intermediate examination in Arts from Muzaffarpur, Janakdhari Prasad graduated from the Presidency College, Calcutta, in 1909 and took his B.L. degree in 1911 from the same University. He started his legal career at Muzaffarpur. He married twice, first in 1908, and a second time in 1920 after the death of his first wife.

He had a receptive mind. While in Calcutta, he was initiated into the Gita by the Nava Bidhan Samaj. He also studied the Ramayana and the Upanishads, and in his study of Sanskrit he was further influenced by Pandit Ramavatar Sharma and Jagannath Prasad Pandey. Though a staunch Hindu in his early life, he became an atheist under the influence of Ramavatar Sharma.

The period of atheism was very short and he soon returned to his old religious fold. He became an ardent supporter of Hindu-Muslim unity. While in Calcutta, he came into contact with Rajendra Prasad, Annie Besant, Surendra Nath Banerjea, Bipin Chandra Pal, Bal Gangadhar Tilak, Lala Lajpat Rai, Aurobindo Ghose, Mahatma Gandhi and others. It was on the advice of Tilak that he decided not to join the Government service.

A nationalist to the core of his heart, he was drawn towards nationalism in 1906-07 during the Swadeshi Movement. Later, he joined the Home Rule Movement and was elected its Secretary. In 1917, he was one of Gandhiji's few workers at Champaran, and when Gandhiji left for Bhagalpur, he entrusted the work to Janakdhari Prasad, who had given up his lucrative practice at the Bar and had joined Gandhi in his experiment with Truth at Champaran.

He was a Gandhite and remained so

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throughout his life. He identified himself with the Congress ideal. He, alongwith Ramdayalu Sinha and Vindeshwari Prasad Varma, addressed a mammoth meeting on 19 April 1919 and campaigned actively against the Rowlatt Act. In June of the following year, he dissolved the Home Rule League and organised the District Congress Committee, with Saifuddin as President and himself as Secretary.

He took an active part in the Non-Cooperation Movement and courted imprisonment. After his release in 1922, he attended the Gaya session of the Congress. His field of activities was north Bihar and mainly Muzaffarpur. He served as the Secretary of the Muzaffarpur District Congress Committee from 1921 to 1935 and also as a member of the All India Congress Committee for a number of years. Mahatma Gandhi eulogised his services at Champaran in a letter in 1925.

Janakdhari, alongwith Ramdayalu Sinha, started the Salt Satyagraha at Sheohar in 1930, and they were arrested. After his release following the Gandhi-Irwing Pact, he withdrew from politics and joined the Bar, but again came to the political forefront in 1942 when the Quit India Movement started. He was arrested in September 1942. After his release, he retired from public life.

Janakdhari Prasad was a man of simple habits and honest convictions. He changed his ideas as the time and the circumstances justified. Besides being an ardent supporter of communal unity, he also stood for the uplift of the Harijans. In early years, he was moved by the inspiring articles in the *Bandemataram* and the *Kesari* of Aurobindo and Tilak respectively. He subscribed to the Gandhian ideal of a self-sufficient village economy and was a great advocate of cottage industries.

As a sincere worker, he always took up his assignments in a spirit of dedication and it was only in recognition of his sincerity that Gandhiji had put him in charge of two camps at Champaran and Bettia. On account of the internal dissensions arising out of communal and caste feuds inside the Congress, he kept himself aloof from the Congress after 1930-31.

He was of the opinion that the British system of education was not suitable for India and he was particularly opposed to the study of English. He was a supporter of the National system of education as evolved by Gandhiji and others. He was associated with Gandhi Vidyalaya of Hajipur for a number of years in different capacities including its Principalship.

He was severely critical of the British atrocities in India and he held Churchill responsible for the brutalities of 1942-43. He strongly believed that Britain was responsible for the impoverishment of the country and he therefore advised his fellow workers to support cottage industries. His views in most cases were the reffection of the Gandhian thought.

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Prasad, Mathura (1879 — 1947)

Mathura Prasad, born at Teleha in the district of Saran in 1879, was intimately connected with the social, political and cultural life.

Migrating from the United Provinces during the Mughal period, Mathura Prasad's ancestors settled in the district of Saran in Bihar, where they had some zamindari interests. Mathura Prasad was born of the second wife of his father on 31 December 1879 at the village of Teleha, P.S. Banipur, in the district of Saran. He belonged to a respectable Kayastha family, and his father was a loyalist.

His mother was of a religious temperament,

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and Mathura Prasad imbibed the religious spirit of his mother. He was initiated into Urdu and Persian by a Maulvi. He matriculated from Chapra and took his B.A. and Law degree from the University of Calcutta. He married the daughter of a zamindar. His wife Lalita Devi died when he was only forty. For a short while, he worked as an Inspector of Schools.

As a man of religious disposition and an ardent Vaishnav by faith, Mathura Prasad was a disciple of Swami Rupakala. He believed in religious toleration and he was an active supporter of religious unity. He drew inspiration from the Ramayana and the Gita. He came into contact with Gopal Krishna Gokhale, Mahatma Gandhi, Mazharul Haque, Rajendra Prasad, Brajkishore Prasad and others.

He was so much influenced by these leaders that he did not allow his sons to be educated in Government schools and colleges. He stood for the national system of education propounded by Gandhiji and he was associated with the National School of Patna. He edited a nationalist paper, the *Desha*, at Patna for about a couple of years. In connection with a case of the Raja of Dumraon, he visited Burma and also went to Ceylon in connection with the Bodhgaya Temple Enquiry Case.

Between 1921 and 1946, he was an active participant in the national movement. He started his political career at Chapra, but he subsequently shifted to Patna. He was opposed to revolutionary methods and communalism. He took an active interest in the then international politics and supported the Egyptian National Movement under Zaghlul Pasha. He had immense faith in the Congress ideology and he worked ceasessly for Hindu-Muslim unity.

He started his career as a non-violent non-cooperator when he gave up his lucrative practice at the Chapra Bar in 1920, and was appointed Captain of the Central Sevasamiti at Patna in 1921. Since 1921, he was a wholetime political worker. He was arrested in 1921. Later he participated in the Salt Satyagraha of 1930, when he addressed a number of meetings at Ranchi. He courted imprisonment for a number of years.

His sole mission in life was to serve the cause of suffering humanity and whenever there were national calamities like fire, flood, famine and earthquake, etc., he was always in the forefront. He toured the affected areas after the earthquake of 1934 and ceaselessly worked for the suffering people. He made a tour of the entire province. For sometime, he was the Secretary of the Champra District Congress Committee, a member of the Bihar Provincial Congress Committee and also a member of the All India Congress Committee.

He was appointed Secretary to the Bihar Provincial Congress Committee in 1937 and continued in that capacity for a number of years. He also served as a member of the Congress Agrarian Enquiry Committee. In 1941, when communal riots broke out in Biharshariff, he left no stone unturned to bring the situation under control and he was successful in his efforts. During the Bengal Famine (1942-43), when the students, teachers and citizens of Patna formed a Relief Committee with P. R. Das as President and Radhakrishna Choudhary as Secretary, Mathura Prasad joined this organisation as one of its patrons and helped it to collect funds. He worked with others, in collecting funds from door-to-door, and the Relief Organisation was able to send two medical teams and a substantial amount of relief to the Bengal sufferers. Later on, this was merged with the Bihar Relief Committee.

Mathura Prasad was intimately connected with the social, political and cultural life of Chapra and Patna. His activities were confined mainly to these two places. He was a Gandhite in the true sense of the term. Harijan welfare was a mission of his life. He pleaded for cooperation between the tenants and the zamindars. When the Quit India Movement was started on 9 August 1942 he was arrested. He ultimately became Secretary to Dr. Rajendra Prasad.

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As a true Gandhite, he avoided publicity. He was unassuming unostentatious and simple. He used to spin thread for his own clothes. He was a great social reformer and a champion of female education and widow-marriage. He persuaded Murli Manohar Prasad to get his widowed daughter married. He started a Girl's school at Chapra. He stood for the revival of cottage industries and he championed the cause of rural development through Gandhian means. Like others of his age, he also held Britain responsible for all the ills of India. He was closely associated with the Bihar Vidyapith, Patna, and the Rupakala organisation of Bihar.

Though formerly a believer in Dominion Status, he became an ardent supporter of full independence after 1938. After his appointment as Secreatary to Dr. Rajendra Prasad, his personal political activity came to be limited and he became part of the bigger machinery of which Dr. Prasad was the pillar. As a close associate of Dr. Prasad, he imbibed his qualities to a great extent.

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Prasad, Murli Manohar (1893 — 1961)

Murli Manohar Prasad, born at Kanan Hariharpur in the Saran district in 1893, was a valiant fighter a leading journalist and an ardent nationalist.

Murli Manohar, Prasad was born on 20 October 1893 at Kanan Hariharpur in the Saran district in Bihar. His father's name was Bisheswar Nath. His mother Sarambansidevi came of a respectable Kayastha family of the Saran district. His father was a petty landlord. During his grandfather's time the family income was fairly handsome from the landed property. His mother, who was a virtuous woman of commanding personality, influenced Murli Manohar's early life to a great extent.

Murli Mahohar Prasad had his early schooling at the Biheswar Academy at Saran. In 1911, he matriculated in the first division from the Academy but he could not prosecute his studies further owing to financial difficulties. At an early age, he was married to Radhika devi who came of a respectable zamindar family of the same district. She helped him much in building up his nationalist career. He married only once.

Murli Manohar Prasad was a man of simple habits and dressed in Indian style, wearing Khadi clothes. He possessed many humane qualities. He was very much influenced by the writings of Swami Vivekananda and Sister Nivedita. He regarded Mahatma Gandhi as the greatest national leader and the maker of Indian freedom. He looked upon Rajendra Prasad as his political guide. He had close relations with Sri Krishna Sinha. Dr. Sachchidananda Sinha, the famous editor and founder of the *Hindustan Review*, created in him an interest in journalism. Akhaury Basudeo Morein Sinha of the *Searchlight* and Purshottam Das of the *Beharee* encouraged him during the early years of his journalistic career.

He believed that political and social reforms act and react on one another and they must go hand-in-hand. He was of the opinion that the cause of social reform is intimately connected with the moral and mental progress of the Indian society. He set an example by getting his own widowed daughter married. He had been an ardent supporter of Basic Education and he held that education must be self-supporting.

Murli Mahohar Prasad started his career as an Assistant on the old O.T. R. Railway at

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Lucknow. After one year, through the good offices of an influential relative at Patna, he got the job of a despatcher in the *Beharee*, published from Patna. In 1914, he became the Assistant Editor of the *Express*, which was edited by S.A. Raja. In July 1918, he became the Sub-Editor of the *Searchlight*. In May 1921, he was promoted to the Editor's post, in which he continued till 1948.

As an independent and outspoken Editor of the *Searchlight*, 'he was a terror to the bureaucracy. His pen was always ready to expose them," In 1923, he wrote "Justice between the white and the black continues to be regulated by consideration of colour." On another occasion he wrote: "India has suffered under the tyranny of those who stand as the guardians of law and order," In March 1930, he criticised the police atrocities perpetrated on the Salt-Satyagrahis at Patna. In 1948, he started the Spark, a weekly paper in English, in Patna.

He was a great supporter of the Civil Disobeience Movement and had faith in the success of constitutionalism. He was an adherent of non-violence and was of the opinion that the "suffering of the weak is capable of shaking the foundations of the mightiest empires." He was against the policy that sought to " introduce communal proposition into the various services of the state."

He was of the opinion that for the agricultural development of India redistribution of land was imperative, but at the same time he knew that there was not enough land in the country for the success of the peasant proprietorship system. Hence this problem had to remain unsolved during his lifetime.

He was an ardent advocate of the handloom industry and believed that with proper assistance it could supplement the mill-made cloth in Bihar. He believed in "Swadeshi".

During his long association with the *Searchlight*, he served the cause of Mother India with his facile pen. He conducted the paper with missionary zeal with a view to achieving freedom for the country. As he fearlessly championed the cause of nationalism and independence through his paper whenever occasions arose, the publication of the paper was banned by the British Government. Nevertheless, during his Editorship his paper never ceased to support the national cause.

A valiant fighter and an ardent nationalist for three decades, he fought the battle of freedom through his journalistic writings. It was due to his untiring efforts that the *Searchlight* became a full-fledged Congress paper during the Non-Cooperation Movement, carrying the message of freedom and liberty to the remotest corners of the Province.

He always wrote in support of the National Movement. In January 1923, while supporting the Congress demand for real autonomy, he said that the Indians had seen the vision of liberty and the Government would have to bow to their legitimate demands. The paper was prosecuted in 1921 for criticising the negligent official conduct of the District Magistrate and the Superintendent of Police of Saran during the floods in 1921. In 1928, he defended the national character of India which was defamed by the Chief Justice of the Patna High Court in the famous Barh Sati Case Judgement. Eminent lawyers like Tej Bahadur Sapru and Motilal Nehru came to defend Murli Manohar Prasad in the Contempt of Court Case that followed.

In 1930, while criticising the Police atrocities perpetrated on the Salt Satyagrahis at Patna, he wrote: "Every drop of blood will fructify in implacable resolve to dare them all for the glorious cause of freedom."

He participated in the Salt Movement and accompanied Rajendra Prasad to Bihpur (in the district of Bliagalpur) where a reign of terror was let loose by the Government.

In July 1930, he was sentenced to six months' imprisonment. On 15 August 1942, he was again arrested and sentenced to two years' imprisonment. After his release, he devoted himself to social service and other constructive

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programmes. During the freedom struggle he used to collect donations for the relief of the families of political sufferers. It was due to his active help and co-operation that the building of the Bihar Sahitya Sammelan was constructed at Patna.

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Prasad, Rajendra (Dr.) (1884 — 1963)

Rajendra Prasad, born at Jiradei in the Sivan district in 1884, was a great freedom fighter and first President of India.

Long before the Gandhian era had set in, there was born, on 3 December 1884, in an obscure village in the Saran district of North Bihar, Rajendra Prasad, whose life was to be an embodiment of the Gandhian principles. He was to Gandhiji, to quote Sarojini Naidu, what John was to Christ. Jawaharlal called him the symbol of Bharat and found "truth looking at you through those eyes."

As early as in 1922, C.R. Das, the President of the Gaya session of the Indian National Congress, remarked, "At the moment, Rajendra Prasad appears to be the sole excuse for a further honest trial of Gandhism to solve a political problem." When this view was reported to Motilal Nehru in January 1923, his reaction was almost identical: "Das is certainly correct. We have given a fair trial to Gandhism for over two years. It seems to me that the only good result it has yielded—I do not say it will not yield better or more results—is Babu Rajendra Prasad". Four years later Vithalbhai Patel remarked, "The one argument against the discontinuance of the Gandhian cult is Rajendra Prasad." Gandhiji himself once said of him: "There is at least one man who would not hesitate to take the cup of poison from my hands."

No wonder Gunther called him the heart of the Congress organisation. Another publicist wrote that Mahatma Gandhi with his uncanny insight picked out and groomed three of his colleagues for important roles in national life. In Jawaharlal, he saw the dynamism of youth that never ages and a soaring idealism intent on a synthesis of ethical values and socio-economic objectives of modern revolutions. In Sardar, he saw the great pragmatist and the man of iron will who knew how to get things done. In Rajendra Prasad, he saw a great deal of himself.

Rajendra Prasad's great uncle, Chaudhur Lal, built the fortunes of the family, a zamindari income of Rs. 7,000/- per year and substantial farm lands. He was the Dewan of the Hathwa Raj, highly respected by all, honest, loyal and efficient. Rajendra Prasad's father, Mahadev Sahay, was a country gentleman, a scholar of Persian and Sanskrit. His hobbies were wrestling and horticulture and he took delight in providing free Ayurvedic and Unani treatment to patients who flocked to him.

Rajendra Prasad's mother, Kamleshwari Devi, was a devout lady who would not give up her evening bath and Pooja even though plagued by a cough which eventually proved fatal. Everyday she would tell stories from the Ramayana to young Rajendra, as he huddled close to her, eager and receptive, waiting for the light of dawn to peep into the windowless bedroom of the old-fashioned house. No wonder the Ramayana by Tulsidas became his constant companion, though he loved to browse occasionally on the Upanishads and other scriptures also.

The family shunned ostentations, lived simply and mixed freely with the co-villagers. Disparities were not irritating. There was a sense

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of community, fellow-feeling and kindliness. All shared in the festivals and the Poojas. The flow of village life was quiet and gentle. All this left a deep impress on young Rajendra's mind. The village came to symbolise peace and repose.

At the age of five, young Rajendra was, according to the practice in the community to which he belonged, put under a Maulavi who taught him Persian. Later, he was taught Hindi and arithmetic. After the completion of this traditional education, he was put in the Chapra Zilla School, from which he moved to R.K. Ghosh's Academy in Patna in order to be with his only brother, Mahendra Prasad, who was eight years older than him and who had joined the Patna College.

When Mahendra Prasad moved to Calcutta in 1897, Rajendra was admitted into the Hathwa High School. Soon, he rejoined the Chapra Zilla School, from where he passed the Entrance examination of the Calcutta University at the age of eighteen, in 1902, standing first in the first division. When it is remembered that the educational jurisdiction of the Calcutta University extended from Sadiya, the easternmost frontier of British India, to a little beyond Pershawar on the north-west, the feat appears truly remarkable. He had been married for five years at that time. His wife Rajbanshi Devi was a true-to-tradition Hindu lady, merging her identity totally in that of the husband.

After passing the Entrance examination, Rajendra Prasad joined the Presidency College, Calcutta, and both brothers lived together for a time in a room of the Eden Hindu Hostel. A plaque still commemorates his stay, for practically the whole of his University career, in that room. Not many from Bihar had joined that metropolitan institution. But, before long, Rajendra Prasad gained immense popularity. This was demonstrated in a remarkable early moment in 1904, when as a third year student he won in the first annual election for the post of Secretary of the College Union against a senior student belonging to a rich aristocratic family of Calcutta. Those were days when junior students did not speak to their seniors unless spoken too.

Rajendra Prasad had, moreover, neither sought nor worked for the post. Dr. P.K. Roy, the Principal, in whose presence the election had taken place by show of hands, was astounded by the result, more than a thousand against seven, and enquired as to what made Rajendra Prasad so popular. The great scientist Jagadish Chandra Bose and the highly respected P.C. Ray wanted him to offer Science, but he preferred Arts, for though he had topped in I.A. he had not topped in the Science subjects.

While his remarkably distinguished academic career continued and he capped it with a First in the M.A. and a First in Master of Law, other ideas occupied his mind and heart. He had been initiated into the cult of 'Swadeshi' by his elder brother even before his arrival in Calcutta. Now he joined, while in B. A: (Hons.) Class, the Dawn Society run by Satish Chandra Mukherjee, Sister Nivedita, Surendranath Banerjee and many other luminaries gave discourses here. There were debating and essay-writing competitions and he bagged many of the prizes.

A new awareness was dawning on him. The anti-partition agitation stirred him. The processions, the slogans, the speeches touched new chords. He collected the Bihari students in Calcutta and they conducted activities similar to those conducted by the Dawn Society. The formation of the Bihari Students' Conference followed in 1908. It was the first organisation of its kind in the whole of India. It not only led to an awakening, it nurtured and produced practically the entire political leadership of the twenties in Bihar.

At the time, he sent himself up as a legal practitioner in Calcutta in 1911, apprenticed to Khan Bahadur Shamsul Huda, he also joined the Indian National Congress and was elected to the A.I.C.C. A year earlier, he impressed Sir Asutosh Mukherjee so deeply that the latter

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offered him a Lectureship in the Presidency Law College. Gopal Krishna Gokhale, the greatest political leader of India in those days, had met him in Calcutta a year earlier and had exhorted him to join the Servants of India Society in Poona.

Due to lack of good management, the family estate was in bad shape and Rajendra Prasad was looked upon as the retriever. But, he had no doubts about what he should do. Though he could not bring himself to have a straight talk with Mahendra Prasad, his elder brother, he sought his permission and blessing to join Gokhale through a letter in which he gave vent to his innermost thoughts." Ambitions I have none," he had concluded," except to be of some service to the Motherland." The shock and the anguish of his brother, however, held him to the family. About that time his mother died and his only sister Bhagwati Devi, fifteen years older than him, returned to her parents home, a widow at nineteen, and in a way, took the place of his mother.

In 1916, Rajendra Prasad shifted to Patna on the establishment of the High Court of Bihar and Orissa. Soon, he succeeded in gaining a marked ascendancy, not only over the clients and his colleagues at the Bar, but even more so on the Judges. His incisive intellect and phenomenal memory were no doubt great assets, but what really established his supremacy, over the minds of the judges in particular, was his innate integity and purity of character, his inability to stoop to any tactics to score a point, to win a case. Often enough when his adversary failed to cite a precedent, the Judges asked Rajendra Prasad to cite a precedent against himself.

Rajendra Prasad had first seen Gandhiji at a meeting held in Calcutta in 1915 to honour him. He was called 'Karmavir Gandhi' in those days. In the December 1916 session of the Congress held at Lucknow, he again saw Gandhiji. He knew that the Champaran Kisan leader Rajkumar Shukla and Braj Kishore Prasad had requested Gandhiji to pay a visit to Champaran. The session had also adopted a resolution on the Champaran situation.

In the April 1917 A.I.C.C. session held in Calcutta, Gandhiji and Rajendra Prasad sat very close to each other, but he did not know that Gandhiji was to be taken to his residence in Patna on his way to Champaran. He therefore, left for Puri when the session ended. When Gandhiji reached Rajendra Prasad's residence in Patna, next morning, the servant took him to be a client and a villager and showed him the servants bathroom and the well outside.

Barefooted clad in half *achkan,* dhoti and Kathiawadi *pugree*, carrying in a roll his bedding and a few dhotis and some food in a tin box, Gandhiji looked very much an illiterate villager. Gandhiji did not know what to do next, when, hearing of his arrival, Mazharul Haq came and took him to his palatial residence, Sikander Manzil. There was a similar situation at Muzaffarpur Junction Station where Acharya Kripalani, a Professor in the local college, had come to receive Gandhiji with a large number of students. None had seen Gandhiji. None recognised him.

On return to Patna, Rajendra Babu learnt all that had happened and hastened to Motihari. He regarded his meeting with Gandhiji as the turning-point in his career. He stayed with Gandhiji till his trial was over. Thereafter, things in the country took a different course, by reason of the Rowlatt Act and the Punjab upheaval and in 1920, even before the civil disobedience and non-cooperation resolution of the special session of the Congress held in Calcutta in September had been confirmed by the regular session held in December at Nagpur, he took the plunge. He openly pledged himself to defy unrighteous laws, and resort to civil disobedience and non-cooperation and thus he constituted himself more or less as an outlaw in the eyes of the British Government in India.

The decades that followed were years of intense activity and heavy suffering. He ceased to be a Senator of the University to the regret of

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the British Vice-Chancellor. He withdrew his sons, Mritynujaya and Dhananjaya and his nephew Janardan, from the Benares Hindu University and other schools. He wrote articles for the *Searchlight* and the *Desh* and collected funds for these papers. He toured a lot, explaining, lecturing, exhorting.

He was the life-breath of the constructive programme and a great votary of Khadi. He was the first leading political figure in the Eastern Provinces to join forces with Gandhiji at a time when the latter was without a large and effective following. Another such leader from the West who joined Gandhiji was Vallabhbhai Patel. During The Nagpur Flag Satyagraha, Rajendra Babu and Vallabhbhai came closer. Rajendra Babu cherished Sardar's friendship as one of the most pleasant memories of his life.

He often went to Sabarmati and toured the country with Gandhiji. He suffered several terms of rigorous imprisonment. He suffered privations for want of a regular income of his own. All the while, he suffered from asthma. He would not accept any financial assistance from the Congress or from any other source and depended mostly on his elder brother.

He was in jail when on 15 January 1934, the devastating earthquake in Bihar occurred. He was released two days later. Though ailing, he set himself immediately to the task of raising funds and organising relief. The Viceroy also raised a fund for the purpose. While his fund swelled to over 38 lakhs, the Viceroy's fund, despite his great influence, resources and prestige, remained at one-third of the amount. The way relief was organised left nothing to be desired. Nationalist India expressed its admiration by electing him to be the President of the Bombay session of the Indian National Congress. Mahendra Prasad, his elder brother, had died. The Congress through a resolution remembered his social services and his devotion to the national cause.

When the Congress Ministries were formed in 1937, it was the Parliamentary Board consiting of Sardar Patel, Rajendra Babu and Maulana Azad, which really and effectively provided guidance and control. In 1939, when Subhas Chandra Bose had to be relieved of the office of the Congress President, it was Rajendra Prasad who was persuaded to face the crisis and overcome it. The Congress faced another crisis when Acharya Kripalani resigned and Rajendra Babu had to step into the breach, even though he happened to be India's Food and Agriculture Minister and President of the Constituent Assembly.

He realised that industrialism had disrupted the web of village life woven and integrated for centuries. It had to be re-woven into a new pattern. He wanted that pattern to be inspired by Gandhian values; human needs and acquisitiveness to be regulated through self-discipline; agricultural production to be maximised; village industries to be resuscitated and their scope enlarged; the old sense of community to be recaptured. But, he found that the country was unable to resist the pull of industrialisation, even hurriedly thought out industrialisation, and he was not happy at the development.

This was one reason why he declined to accept the Chairmanship of the Planning Commission. This was why, when Wavell informally enquired what portfolio he would choose if he were to choose it for himself, he said that he hardly needed time to think about it. It had to be Food and Agriculture, Wavell was amused and there was an unspoken why. "Well", Rajendra Babu went on, "the subject is familiar to me."

He knew all that the best farmer knows about agricultural operations and practices. But, he also realised that certain improvements had to be effected on those methods. The slogan 'Grow More Food' was given by him and the campaign was initiated by the food Ministry under his guidance. He could not, however, continue for long in that Ministry and ensure compliance with the policies initiated by him. But, before he relinquished charge, he did, as

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Gandhiji wanted, effect decontrol of foodgrains, and though officials and public men alike had prophesied disaster, nothing untoward happened.

His stewardship of the Constituent Assembly was exemplary. He guided, regulared, controlled, but did so with such infinite patience, skill, grace and firmness that not only none had a sense of grievance, but all felt that the discussions were always full, free and frank and left nothing to be desired. During the very first session of the Constituent Assembly, he had announced that though the Assembly was born under limitations it would ourgrow those and function as a sovereing body recognising no outside authority. The proceedings of the last day of the Constituent Assembly read like pages from a book of tributes and, in a way, indicate how loved and respected he was by each section of the House.

His elevation to the Presidentship in 1950 came as a matter of course. There were some doubts in some quarters. Could a person who temperamentally a peasant, who lived and dressed like one, impress in an office where ceremonialism and gilded trappings counted ? But nothing else was possible. He was the only choice and there could not be another.

As President, he exercised his moderating influence and moulded policies or actions so silently and unobtrusively that many were led to think that, unlike any other Head of State, he neither reigned nor ruled.

He never worried about what people said about him. He never looked into the mirror of history. There were occasions when he differed from the Prime Minister. But, that was nothing new. They had differred for almost three decades and yet, worked together in the Congress. The differences never embittered their personal relations. Perhaps, both realised that they arose out of their differing backgrounds, beliefs, approaches and attitudes.

It was in 1960 that he announced his intention to retire, and though there were many regrets and many tried to persuade him to continue for a third term, his mind was made up. Jayaprakash Narayan welcomed the decision, suggesting that his direct guidance might be available after retirement to the Sarvodaya Movement. But the 1961 illness, severe and protracted, shattered Rajendra Prasad's health completely. Many, therefore, worried at his decision to go back to the Sadaquat Ashram. How could he guide any constructive movement with that frail body of his ? Would not the inconveniences of the Ashram prove too much for his health ?

His elder sister Bhagwati Devi had passed away in the night of 25 January 1960. She doted on her dearly-loved younger brother, to whose house she had returned within two years of her marriage, a widow at nineteen. It must have taken Rajendra Babu all his willpower to have taken the Republic Day salute, as usual, on the following day, seemingly unruffled. It was only on return from the parade that he set about the task of cremation.

Within months of his retirement, early in September 1962, passed away his wife Rajbanshi Devi, whose contribution to making him what he was, though indirect, was considerable. Frail and an invalid for a long time, she was the very embodiment of the spirit of renunciation, selflessness, self-effacement and devotion. She had asked for little and though she had been only partly a companion to him, she had silently encouraged him and never stood in the way. Her husband's will was her will, his pleasure hers. Not many words were exchanged between the two—they would sit quietly together for hours—and yet their silent communion filled the atmosphere with a distinct aura.

No wonder, his last days were days of agony. The Chinese aggression had shaken him completely. He had apprehended the danger. He had though of the dreaded possibility. But, "perhaps those who thought otherwise knew better," this consolation was shaken away by the naked aggression. His will to live was weakening. In a

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letter to one devoted to him, he wrote a month before his death: "I have a feeling that the end is near, end of the energy to do, end of my very existence." And so, when the end came suddenly on 28 February 1963, he was not unprepared. He died, after a few hours' illness, with 'Ram Ram' on his lips.

Ever since the present Contributor came near him in 1933, the bond grew stronger as the years passed. Rajendra Prasad had great affection for him and valued his judgement. Rajendra Babu and the present Contributor were together in the Birla House when the Interim Government was formed in September 1946. Rajendra Babu said, "We must now move to our residences."

His gentleness and innate nobility, his simplicity and sweetness, his sincerity of conviction and earnestness of purpose and, above all, selflessness gave him a moral stature to successfully on crucial issues. Even before the first general elections, Nehru decided to press for the passage of the Hindu Code Bill and wanted to make it an issue of confidence, on which the Government would stand or fall. As the interim Parliament of 1950-51 had neither the popular support nor the moral authority to enact a measure of such far-reaching importance, President Prasad rightly thwarted the move and wanted a mandate from the electorate. After the first general elections, the measure was split up into several parts and duly passed with necessary modifications.

Sri Prakasa, who was a chum of Jawaharlal, told me that Nehru as Prime Minister had little respect for President Prasad and gradually relegated him to a position of nonentity. He narrated an incident that took place when he was a Minister in the Union Cabinet. President Prasad sent a powerful note on the abolition of zamindaris, Putting the facts as they actually were, Jawaharlal would not listen and everyone echoed him except Sri Prakasa, who was one with Rajen Babu as he knew the country and the people better. Thus, it is clear that Rajendra Prasad endured rather than enjoyed the tenure to avoid open split in the interests of the country. His autobiography and "India Divided "are factual and fascinating.

Rajendra Babu shared Gandhiji's great vision, the making of a new man in a new society. His mind was capable of broad sweeps. But, it would take in at the same time the smallest details.

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Prasad, Ram Navami (1891 —)

Ram Navami Prasad, born at Rahimpore in the district of Muzaffarpur in 1891, was an eminent freedom fighter and progressive socio-political thinker.

Ram Navami Prasad was born in a respectable Kayastha family on 17 March 1891, in the village of Rahimpore, P.S. Lalgani, in the district of Muzaffarpur. His father, Munshi Sheoraj Sahay, was an employee in the Opium department at Arrah. Ram Navami lost his father at the age of two. In 1908, he was married to the daughter of late Ramashraya Prasad, a great theosophist and educationist of Muzaffarpur. She was associated with the anti-purdah movement in the district and participated in the social reform activities of the Kayastha Pathashala of Allahbad.

In 1896, Ram Navami was admitted to his village Makhtab for education. At the age of seventeen, he passed the Matriculation examination from the Mothari Zilla School in the first division. Subsequently, he passed the I.A. and B.A. examinations from the Patna College. In 1915, he got his B.L. degree and joined the Bar at Muzaffarpur. Through the contact of one of his school teachers, he became initiated into the Radha Swami faith of Dayalbag. Subsequently, he induced his mother also to join the faith. He was also deeply influenced by the writings of B.G. Tilak and Mahatma Gandhi. He travelled to several countries of Europe and Asia.

In his college days, he became interested in the Bihari Student' Conference and took a prominent part in its deliberations. In 1910, he attended the annual session of the Indian National Congress as a visitor. In 1912, he attended its session held at Bankipore. At the Lucknow session of the Congress in 1916, he alongwith Rajkumar Shukla invited Gandhiji to visit Champaran to enquire into the tyranny of the Indigo planters.

In 1917, he took a prominent part in the Home Rule Movement. Later on, he became the Assistant Secretary of the Muzaffarpur District Home Rule League. On the arrival of Mahatma Gandhi at Muzaffarpur in April 1917, Ram Navami was among the first to associate himself with him. His earnestness appealed to Gandhiji. He accompanied Gandhiji to Mothari as one of his interpreter. His principal work was to take down statements form the oppressed indigo ryots.,

On 16 August 1917, when Gandhiji left for Ahmedabad, he entrusted the work of the Champaran Movement to Rajendra Prasad and Ram Navami Prasad. Ram Navami also took a leading part in the anti-Rowlatt Act agitation in March-April 1920. In October 1920, he joined the Non-Cooperation Movement; and gave up his practice at the Bar. After the suspension of the Movement, he engaged himself in the constructive programme of the Congress and worked at the Khadi Centres.

Till 1928, he remained actively associated with the work of the Congress in the district of Muzaffarpur. Thereafter, he resumed his practice at the Bar and ceased to be an active member of the Congress. But, his interests in public activities cntinued. He had been associated with several educational institutions at Muzaffarpur.

Being a follower of the Radha Swami faith, he does not believe in caste distinctions. To him, the question of widow-marriage is a personal one. According to him, widows willing to remarry should be given sanction, both by the society and the state. He is a great champion of female education, which he considers essential for building up a powerful nation.

His views on social reforms are progressive. But, he does not approve of any blind imitation of Western manners and customs. He is a great admirer of Indian culture. But, he believed in a non-sectarian and spiritualist relgion. He is conscious of the blessings of the Western education, but he also realizes its demerits. He is an advocate of the national system of education.

He professed and championed the ideal of secular nationalism. He has been a

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constitutionlist from the very beginning and has no faith in revolutionary nationalism. He is opposed to communalism and regionalism. He has been very critical of the economic policy of the British, which deliberately neglected the industrial growth of the country. He believes in a self-sufficient village economy . He is unostentatious and quiet by nature. His dress is simple. He is a vegetarian.

He actively participated in the early stage of the National Movement in Bihar, particularly in the Champaran Movement of 1917. But, he has remained all through his life a great sympathiser of the national movement.

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Pratap, Maharana (1540 — 1597)

Maharana Pratap succeeded "to the titles and renown of an illustrious house but without a capital, without resources, his kindred and clans dispirited by reverses; yet possessed of the noble spirit of his race, he meditated the recovery of Chittor, the vindication of the honour of his house and the restoration of its power."

It was the desire of Akbar to conquer Mewar which brought him in interminable conflict with Pratap. The two were unequal in material resources and man-power, yet Pratap matched well Akbar, in the quality of leadership and in willpower. Pratap was determined to retain at whatever cost the liberty of his state and to preserve the sovereign status against the encroachment of the most powerful and wealthy monarch of his age.

For Pratap, it was also a matter of honour and dignity of the entire Rajput race. Akbar blockaded Rana's dominion and exerted maximum military and political pressure on Pratap to accept his suzerainty, but the latter frustrated all such designs. Pratap preferred the life of privation and struggle to a life of ease and comfort.

Akbar in fact started with diplomacy. Between 1571 and 1572, he sent successively four missions to persuade the Maharana to fall in line with other prominent Rajput rulers. Each of the four i.e. Jalal Khan Qorchi, Mansingh, Bhagwan Dass and Raja Todarmal was accorded friendly reception, but Pratap declined to attend the court at Agra and the missions failed. Diplomacy having failed, Akbar decided to take to military measures.

From the continuous military pressure and pincer tactics exerted by the Moghuls, Pratap realised that a life and death war with the Moghuls was inevitable. He ordered the plains of his country to be ravaged, so that the invader might not get even food, fodder and shelter. He also fortified strategic places in the hills and valleys of Girwa, stationed valiant soldiers to defend the Haldighat (a strategic pass) and cultivated friendly relations with the Bhils.

He perfected the guerilla technique of warfare, kept his troops perpetually on the alert and inspired his people with the ideals of patriotism and self-reliance.

Akbar commissioned Mansingh, one of his ablest generals, to proceed to Mewar on April 1, 1576 at the head of some crack troops and capable officers. The memorable battle of Haldigat, called by Todd as Thermopylae of Mewar, was fought on 18 June 1576. Pratap took up the offensive and his vanguard made such a fierce and successful charge that the Moghuls of the front-line were defeated and driven back. Many from the Moghul army ran away. A *mulla,* Ghazi Khan fled crying out 'flight from overshelming odds is one of the traditions'.

After this initial set back, the Moghul army recovered and Mansingh fought so bravely that

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Budayun, who had always looked upon Rajput alliance with sceptisism, said that he was convinced of Mulla Sheri's remarks that "the Hindu wields the sword of Islam." The Rajputs fought with great valour. In the hand-to-hand fight, many of Pratap's allies e.g. Ram Shah of Gwalior and his three sons, and Ramdas, son of illustrious Jaimal showed predigious valour and fell fighting to their last. The Maharana on his horse Chetak and Mansingh on his elephant fought fiercely. The arrival of fresh Moghul troops, however, changed the tide of the war.

The Maharana was wounded and surrounded by enemies. Seeing Pratap's precarious position, his friends seized the bridle of Chetak and turned him back towards the entrance of Haldighat. Jhala Bida of Badi Sadri took on himself the Royal umbrella to put off the enemies. The Maharana escaped and Bida met the hero's death. Mansingh finally came out victorious. He, however, failed in his mission of capturing Pratap alive or dead. It was just a barren victory.

The battle of Haldighat failed in breaking Maharana's power; it only caused a temporary set-back. It stiffened his attitude and gave him fresh confidence and moral strength. He realised his mistake in having made a frontal attack and decided upon guerilla warfare for future. The battle changed the character of warfare between Pratap and Akbar.

Akbar was bitter and on the pretext of going on a hunting expedition left on 12 October 1576 for Gogunda. But, the Maharana retreated and took shelter in the hills and followed a scorched earth policy and thus, made the occupation of Mewar unprofitable for the enemy. Pratap would get information about the movement of the Moghul army and would slip from his pursuers.

Once when Kumbhalgarh was besieged, he escaped in the guise of a Sanyasi. Shahbaz Khan made repeated efforts but failed in laying his hands on Pratap. But, Pratap plundered and devastated part of Mewar under the Moghuls.

When the Moghuls were busy in the east and the northwest, Pratap took full advantage of his adversary's involvement and captured part of his territory. During the last twelve years of his life, he recovered many of the lost territories, reorganised the administration, strengthened his army and built a new capital at Chavand, where on 19 June 1597, he brearthed his last. In the long and bitter contest Akbar failed and Pratap won for the latter refused to be enslaved.

Maharana Pratap had rare qualities. He had deep regard for women. When some women of Abdur Rahim Khan Khana fell in the hands of his son Amar Singh, Pratap asked him to send the women honourably back. They were safely escorted to Khan Khana.

The Maharana has been called the 'embodiment of the elemental spirit of India'. For the posterity, Rana is not only a great hero, but also a successful upholder of Hindu prestige and honour. Even now, Pratap is a beacon light and Haldighat, place of pilgrimage for millions. It must, however, be remembered that Pratap was not a communal bigot as is sometime made out; Afghans fought against the Moghuls on his side.

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Prem, Premji (1943 —)

Premji Prem, born in 1943, is a noted Rajasthani poet and editor.

Premji Prem comes of a Jain family. He graduated with Commerce from Rajasthan University and started his career as Accounts Assistant in 1964. Later, he did his M.A. in Hindi, English, and History.

His first collection of poems is *Chamcho* (The spoon, 1973), presenting some good satires on contemporary affairs. His second book *Seli chaon khajur ki* (1975) is a powerful novel on human relations and is the first novel in the Hadauti dialect of Rajasthani language. His third and fourth books, *Ramachandra ki Ramakatha* (Collection of stories) and *Sanwalo sanch* (Collection of ghazals), were published

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in 1976. His fifth book *Sarvar suraj ar sanjyha* (The pond, the sun and the evening, 1979) is a collection of lyrics mostly on nature, and received the Rajasthani Sahitya Academy Award for 1980-81.

He edited .Natarangi Chamal (The seven-coloured Chambal), a bi-lingual magazine, from 1974 to 1976. He also edited *Bindhagya jyo moti* (1975), a collection of stories by 19 writers: Banagi a collection of poems and prose; and *Aj ri Rajasthani kahaniyan* (1984), contemporary Rajasthani stories. His work is symbolic, yet it depicts different spheres of life in south-east Rajasthan.

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Premananda (1779 — 1845)

Premananda, born in 1779, was a follower of Sawaminarayan sect and a distinguished Gujarati poet.

Premananda was a distinguished poet. He has composed enchanting love songs addressed to Krishna as well as Sahajananda, the founder of the sect, as if they were his lovers and he their beloved, calling himself 'Prem sakhi' (a female friend). His love songs are highly emotional and K.M. Munshi rightly says about them: "If in anybody after Narsingh Mehta we see a flash of pure devotion, it is in Premananda."

He is at his best in the description of the pangs of separation in Sahjananda's death and also of the plight of miserable Gopis on Krishna's leaving for Mathura. His other notable works are *Jnanmanjiri Narayan charitra*, *Viveksar*, Shriharicharitamrut, *Tulsi vivah* and *Gopi virah*. He composed *padas*, *akhyanas* and *garbis*. He had a melodious voice, and when he recited his dong, he kept the audience spell-bound.

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Premchand (Munshi) (1880 — 1936)

Munshi Premchand, born at Lamati in Benares in 1880, was an eminent Hindi novelist and short-story writer.

Premchand was the pen-name adopted by the Hindi writer Dhanpatrai who was born on 31 July 1880 at Lamati (Pandepur, Benares) in a Kayastha family. He was the son of Munshi Ajaiblal Shrivastava, a clerk who started his career on Rs. 15/- per month and ended with Rs.40/-. His mother died when he was seven, and the stepmother did not treat him well. Very shy and an introvert from childhood, he did not have a strong physique.

His early education was in a Madrasa under a Maulavi, where he learnt Urdu; later he joined a High School in Gorakhpur. He passed the matriculation examination in the second division. He started teaching an Advocate's son on Rs. 5/- per month. He failed thrice in the Intermediate examination, as he was weak in Mathematics. He was married at the age of fifteen, when he was studying in the ninth class, much against his wishes.

In 1902, he joined the Training College at Allahabad and passed in 1905, the Junior Class examination as a teacher. He was made the Headmaster of the Training College Model School. In 1910, he passed his Intermediate, when mathematics was made optional. In 1919, when he was a teacher at Gorakhpur, he passed his B. A. with English, Persian and History. He was not happy with his first wife and married Shivarani Devi, a child-widow, who wrote a

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book on him 'Premchand Gharmein' (Premchand at home) after his death. He had two sons, Sripatrai and Amritrai.

He literary career started with the friendship of Munshi Dayanarayan Nigam, the Editor of the Urdu magazine *Zamana*, in which he published his first critical article in 1904. He wrote in Urdu under the pseudonym Nawabrai. He lived a simple life, was fond of good food and laughed heartily. He was a voracious reader. He read books in Urdu, Persian and English and later translated into Hindi Shelkh Saadi's 'Gulistar Tolstoy's stories, Galsworthy's works, Shaw's plays and many short stories of Maupassant. He told the present Contributor in 1934 that he liked Chekhov more than Turgenev. The present Contributor asked him about Sholokhov whom he had not read then. He admitted that Gorki's 'Mother' did influence him. He had read Reynolds and Dickens; Tagore and Romain Rolland; Mirza Ruswa and Ratannath Sarshar.

Dhanpat Rai began his writing career with short stories and novels. In 1907, his first set of short stories appeared. The work was entitled, with more than a tinge of patriotism." The Sufferings of the Motherland." The book was judged to be seditious by the authorities. An English officer is said to have summoned the author to reprimand him for daring to write such inflammatory material. The official told the writer,' It is fortunate for you that this is the British government." The man may have been right about the Mogul Empire bit, but as if to show that the British had their own version of savagery, he ordered the remaining copies of the book to be burned.

He acquired his liberal ideas and his critical attitude towards Hindu orthodoxy through the study of the social reformers. In Benares, he met with opposition from the Brahmin Hindi critics. He makes fun of many such hypocritical characters in his short stories and novels. 'Vinod', Balak' 'Nimantran' are some of the stories which contain a bitter attack on Brahmanical bigotry.

His 'Soz-e-Watan' (Sorrows on Nation) was a collection of short stories published in 1910 in Urdu. It drew the attention of the District Judge; and all its copies were destroyed as it was alleged to contain seditious matter. Premchand was immediately drawn into the vortex of the National Struggle and he decided to use his pen as his weapon for fighting for freedom.

He began as a social reformer. He was deeply influenced by Gandhiji, but in his last days, he was drawn towards Socialism. He was disillusioned about "The Premashram' a novel written in 1923, the peasant character Balraj welcomed the Russian Revolution. But, in an interview in 1934, he admitted that he was not a Communist.

Critical of the British imperialist rule, which was exploiting the poor peasants and workers, Premchand, who mainly wrote about the rural life, expressed his indignation in several works. Vaguely aware of the class-war, Premchand did not advocate violence as the only means to achieve social equality or political emancipation. His sympathies were with the untouchables and the downtrodden and underprivileged masses. He was a strong advocate of the economic independence of women and of their equality with men, as Malati in 'Godan' talks passionately about it.

He did not travel much. Once or twice he went to Delhi or Lucknow, and once he went to Bombay to write for the films, but returned disillusioned. He cared more for the writer's freedom than for the attractive remuneration in scenario-writing. He presided over the Progressive Writers Conference in Lucknow in 1935. He edited the *Jagarak,* a fortnightly, and later in 1934 the *Huns,* a monthly from Benares representing Indian literature in all the languages. The *Huns* was also proscribed for its nationalistic sympathies.

Premchand wrote in Urdu in the beginning, but later switched on to Hindi. He wrote nearly three hundred stories and novels. His best known

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novels are : 'Sevasadan', 'Rangamanch', 'Ghaban' 'Nirmala' and 'Godan'. Three of the novels were screened after his death. He died on 7 October 1936.

Premchand was as much a portrayer of the social conditions of the day as a critic of inhumanity and oppression. He condemned casteism, yet often had a romantic view of the Indian village which he contrasted with what he regarded as the less noble life in the city.

In *Mukhti Marg* (Road to Salvation), Premchand brings to the fore, the confrontation between a wealthy farmer and a simple shepherd. The feud comes to an end only when circumstances throw both into a state of utter poverty.

Kafan (The Shroud) is another sad tale in which a man of the lowliest caste sees his own wife die during childbirth. His grown-up son is also a witness to the tragedy. The man is so poor, he has no money for the funeral. Father and son set out on a begging mission to raise cash for a shroud and wood for cremation. But, when they get the money the two decide to spend it all in intoxicating drinks. The descriptions of the plight of the miserables are very touching indeed.

One cannot fail to see the influence of Dickens and of Maupassant in some of these scenes.

Consider the novel entitled *Nirmala.* It is a graphic portrayal of the evils of the dowry system. The heroine is forced to forget the young man she had intended to marry because of the death of her father. The young man marries a woman who can come up with a larger dowry, and Nirmala marries a widower much older than herself. Her plight moved to tears every woman who read the story. Men acclaimed Premchand to be a great novelist also. But the dowry system in Hindu society was not adversely affected by the book which was published in 1925.

Premchand's best known work, called *Godaan,* was published in 1936, the year of his death. This novel, rendered into English as "Gift of the Cow", is to be read by anyone who wishes to get some idea of rural India in those times. Usury and domination by the priest class were the plagues from which the helpless peasants suffered. Their only recourse in the face of the most unjust oppressions was to adopt a spirit of total resignation. It was very sad. Things may not have changed a great deal for many millions since Premchand depicted their plight.

Premchand was a prolific writer. His complete works fill several volumes. They include a dozen novels, more than three hundred short stories, and numerous essays. The range of his literary expressions swayed from realism to idealism, often mingling both.

One literary critic has summarised the themes in his writings under fourteen broad headings. These include: the troubles caused by a fascination for Jewellery and fine clothes, the perennial confrontations between obscurantism and enligtenment, the social evils of dowry and child marriage, social injustice, and hypocrisy. But, whatever the theme, he was not interested in merely recounting an imaginary episode. "I wish to present some emotional or philosophical truth in the story, " he once said of his inspirations."

This he did, not only in his stories, but also in the many essays he penned. He had a Voltarian derision for a God who would see his creatures suffer, a Marxist contempt for the capitalist class that oppresses the proletariat, and a Gandhian aversion for wealth and ostentation. But, first and foremost, he was a writer. Mr. Gupta sees Premchand describing himself in the hero of the novel *Mangal-Sutra*: "..He had no interest in anything except the service of literature.. He had not believe in acquisition. He desired to live a life of self-respect, nothing more. He certainly had a certain vanity, call it pride if you will, which is common to all devotees of literature.

As a writer, Premchand is a pioneer of modern Hindi and Urdu social fictions. He represented the spirit of his time which marked a state of tension between Gandhism and Social-

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ism, and a slow change towards urbanisation and uneasy modernism.

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Premghan, Badrinarayan Choudhary (1855 — 1922)

Badrinarayan Choudhary Premghan, born in Mirzapur in 1855, was an eminent dramatist, poet, essayist, critic and journalist.

Badrinarayan Choudhary 'Premghan' Is an important writer of the Bharatendu age who contributed to various forms of Hindi literature—drama, poetry, essay, criticism and journalism. Born in a well-to-do Brahmin family of Mirzapur (U.P), he spent most of his life in the service of literature. He also wrote poems in Urdu under the pen-name of 'Abra'.

Prenghan's literary career started with poetry. He was deeply attached to Braj bhasha and the 'kavitta-savaiyya' tradition, besides 'samasyapurti'. However, he also wrote poems in folk metres, such as Kajali, Holi, Lavani, etc. The collection of his Mirzapur style kajalis is entitled Kajali kadambini.

Of the few long epical poems written in the Bharatendu age, Prenghan's *Jirna janapad* is very important. The life of the village folk. Their problems and weaknesses have been very nicely presented here. He also attempted an epic, *Kansavadh,* which could not be completed owing to his sudden death.

His well-known poetic works are *Anand arunoday,* Hardika harshadharsh, Mayank mahima; Alaukik lila, Varshabidu, etc. All of them are collected in the first volume of *Premghan sarvasva* published by Kashi Nagari Pracharini Sabha. Like Bharatendu, he also wrote poems on topical issues, such as police, taxes, unequal marriage, foreign rule.

His Bhakti poems are found in *Lalitya lahari* and *Braja-chand panchak.* His amorous poems have intensity of emotion and elegance of expression. As in Bharatendu, in Premghan also we find the two mutually opposing trends of patriotism and loyalty towards the king, though the main drift is towards national awaking, social reform and protest against imperialism. For example, when Dadabhai Naoroji was called a 'block' Indian (though he was of while-complexion) in the British Parliament, Premghan reacted strongly:

Acharaj hot tumahu sam gore bajat kare
Tason kare 'kare' shabdahun par hoin bare.

In spite of his great love for Braj bhasha, he wrote *Anand arunoday* in *Khariboli* and gave expression to the political and social awakening of the people. His last work *Mayank mahima* is also in Khariboli.

Premghan was a very competent prose writer. He never liked hastiness in prose writing and complained to Bharatendu about his hastiness. Because of his lucid prose he received a good deal of applause for his plays. In 1886 he started writing social plays *Varangana rashasa* and *Vaishya vinod* but could not complete them. His play *Bharat saubhagya* deals with the post-Mutiny events up to the formation of the India National Congress. The character in the play come from different provinces and speak different languages. His satirical and humorous plays were published in *Anand kadambini.*

As an essayist, he is an average writer without the grip and organisation of Bharatendu or Balkrishna Bhatt, but his contribution in the field of literary criticism is important.

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Ramchandra Shukla maintains that the tradition of analysing a work and bringing to light its plus and minus points begins with Premghan. Gadadhan Singh's translation of *Bang vijeta* and Lala Srinivasa's *Sanyogita swayamvar* were reviewed by him in *Anand kadambini*. Scholarly and fearless assessment was the main quality of Premghan's criticism.

In Hindi journalism also Premghan's name is worth mentioning. He started the publication of *Anand kadambini* in 1881 from Mirzapur which caught the attention of a number of creative writers of his time. He also started the publication of a weekly, *Nagari nirad*, which was known for its feature articles and lucidity of language.

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Premi, Harikrishna (1908 — 1974)

Harikrishna Premi, was born at Guna in 1908, was an eminent Hindi playwright.

Harikrishna Premi an important playwright, was born in a patriotic family in Guna (Madhya Pradesh). His literary career started with journalism in *Tyagbhumi* with Makhanlal Chaturvedi. Later, he went to Lahore and worked as a journalist and took active part in the freedom movement. For some time he wrote for films also, but soon left and joined at All India Radio, Jalandhar.

Premi wrote poems and plays. His first work *Swarnavihan* (1930), full of patriotic feelings, is an opera. His first historical play, *Raksha bandhan* (1934), based on the theme of Hindu-Muslim unity, got immediate popularity. When Chittor was attacked by Bahadur Shah of Gujarat, Queen Karnavati of Chittor sent a 'rakhi' to Humayun, the Mughal emperor, who accepted it and vowed to go to her rescue.

The mythological play *Patalvijay* (1936) takes up the subject of justice. His next play, *Shiva sahana* (1937), is based on the story of Shiva and Aurangazeb. His third play, *Pratishodh* (1937), is also a historical play in which Chhatrasal Bundela opposes the tyranny of Aurangazeb. Another play, *Ahuti* (1940), deals with the sacrifice of Hammirdev, offering shelter to a person seeking his help and protection. *Swapna bhang* deals with the theme of secularism which receives a serious blow at the defeat of Dara Shikoh.

Premi's command of language and dialogue, apart from his treatment of themes, is important. His language is simple and communicative and makes his plays eminently suitable for stage production. Ramchandra Shukla considered him in this respect a more successful dramatist than Jaishankar Prasad.

Premi's plays are also noted for their modern ideas. The plays like *Mitra, Navin sarjna, Shataranj ke khilari* deal with the theme of friendship, while *Vish-pan* brings out a Mewar princess's patriotic fervour. *Uddhar, Bhagna-prachir, Prakash stambha, Kirti stambha, Vida* and *Sanpon ki srishti* are based on medieval Indian history. Among his social plays, *Bandhan* (1940) shows the influence of Gandhism and *Chhaya* (1941) is the pathetic story of the financial struggle of a writer.

Premi has also written one-act plays which reflect social and political problems. Among his important one-act plays mention may be made of 'Badalon ke paar' 'Ghar ho ya hotel', 'Vina mandir', 'Naya samaj', 'Yah bhi khel hai', 'Prem andha hai', and 'Matribhumi ka maan'.

Besides, Premi has also made an important contribution to poetic drama. 'Sohini Mahiwal',

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'Sassi punnu', 'Hir Ranjha', 'Mirza Sahiba', 'Dullha Bhatti' are his experiments in this field. All of them are lyrical plays, based on the folk tales of Punjab, and were especially written for radio.

Premi's plays show the influence of the eminent Bengali playwright, Dwijendralal Roy. In spite of their communicative language and successful use of history which, make them popular, they do not achieve, on the whole, any poetic or aesthetic excellence.

'Premi's first collection of poems, *Ankhon mein* (1930), is imbued with romanticism and patriotism. Among his other works may be mentioned *Anant ke path par, Agnhan, Rup darshan, Pratibha, Rup rekha, Bahan ka vivah, Jharana hai sangram, Beti ki vida*, etc. His poems and plays both voice the desire for freedom and social reform.

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Pritam (1720 — 1798)

Pritam, born in 1720, was an eminent Hindu monk, philosopher, Gujarati poet.

Pritam was a monk and a 'Vedantin', who through his poems explained the doctrine of non-dualism in a forceful manner. In his philosophical poems he used the prevalent form of 'Mahina' (Months) and depicted the evolution of soul to godhood month by month.

In his pong poem, *Jnangita* he explained in detail the various theories of the relationship of the individual soul (Atma) with the Universal soul (Brahman) and with illusion (Maya). The poem is in the form of a dialogue between the teacher and the pupil. He gives ample illustrations to explain such complex concepts to a layman.

In his lyrics, he has depicted the early life of Krishna and his love for the 'gopis'. He has in his *Saragita* described the plight of Radha and gopis after Krishna had left for Mathura, and has shown how Uddhava, an emissary of Krishna who went to them was humbled by the superiority of devotion of the gopis.

Though a Vedantin, he was not cut off from his surroundings, and in his poem, *Prempatra* (a letter to God) he requests Him to rid the people of the miseries of drought (1791). His lyric 'The path of God is for the brave, not for the coward' is very popular.

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Pritam, Amrita (1919 —)

Amrita Pritam, born in Punjab in 1919, is an eminent modern Punjabi poet and writer.

Pritam, Amrita is an eminent Punjabi poet Trained to write verse under the watchful and scholarly eve of a deeply religious father, the young Amrita realised early in life the nature of the dialectical link between her life and her muse. However, it is not surprising that the first two volumes, *Thandian kiranan* (The cold rays, 1935) and Amnt *Iahran* (The ambrosial waves, 1936), written in her teens, were homiletic in

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theme and tone, revealing a conformist ethics and traditional metrics.

Even the next few volumes such as *Jeonda jiwan* (The life exultant, 1939), *Trel dhote phul* (The dew-washed flowers, 1941), 0 *gitan waliya (O,* master of songs, 1942), *Badlan de palle wich* (In the lap of the clouds, 1943), *Sanjh di lali* (The twilight, 1943), *Nikki jehi sugat* (A small gift, 1944) and *Lok peer* (The people's anguish, 1944), though progressively more authentic in feeling and sentiment and rooted in social consciousness, somehow lacked a compulsive quality.

The contemporary Marxian thought and idiom affected the tenor of her verse and altered her sensibility in a radical manner, but Marxism as a complete and unified philosophy of life did not quite possess her poetic imagination. Neverthelese its humanist appeal got subsumed into her feminist politics and poetics during this period. With *Patthar gite* (Gravel stones, 1946), we begin to hear those sharp accents of self-pity and protest which were to give Amrita's poetry her distinctive voice, her 'signature tune'. so to speak.

In her subsequent volumes, *Lamian vatan* (The long journeys, 1948), *Main twarikh han Hind di (I* am India's history, 1949), *Sarghi vela* (The hour of dawn, 1952), *Sunehure* (Messages, 1955) for which she was given the Sahitya Akademi Award in 1956. *Ashoka-cheti* (1957), Kasturi (The musk, 1959), Nagmani (The snakestone, 1964) and Kagaz te kanvas (The paper and the canvas, 1973), it is the woman's lyric cry against her existential fate and societal abuse which, in one form or the other, breaks out in poems of rare charm and vitality.

The story of her own spousal despair and of her smothered, fractured and achieved loves lends a deeply personal note to her poetry. The tragedy of Partition which, among other indignities and humiliations, involved a traumatic violation of womankind on a horrendous scale, furnished the objective correlative for her feminine concerns in these poems. Waris Shah, a small lyric, brought to focus the misery of a woman since her creation.

As Amrita grows rich in pain, the inconsolable imperatives of the heart and social compulsions begin to weave a most skilful web of verse. The themes of baulked love, separation and agonising wait are now rendered in folk-motifs and metrics. A new intensity is born. Fables of romantic love ending in harrowing tragedies often underpin the developing imagery of emptiness and grief. With Sunehure. in particular, a certain complexity of thought and expression is achieved.

A certain kind of density is effected. In her later poetry, nature assumes a phenomenological significance; it is progressively integrated with her interior or psychic landscape. Also, a new major theme, the solicitations of the imagination qua imagination, appears in the scene as something of an aesthetic imperative to meet the assault of reality. Alongside, Amrita Pritam develops a kind of dramatic lyric, and learns to employ dexterously the snatches of verse from Farid and Guru Nanak, from Waris, Bulleh Shah and Shah Hussain. among others, to authenticate the archetypal nature of human reality.

However, she has no real sense of history; nor is she a philosophical poet interested in the dynamics of ideas. Her use of the past is chiefly a poetic ploy. This is evident from the fact that she now builds up a warm nest of personal memories to soften the blows and terrors of advancing age.

It is her 'winter of discontent'. and the verse takes on the quality of a wistful dirge. She becomes ever more daring and confessional. She is able to fashion complex metaphors to orchestrate the multiple agonies of a woman, a wife and a lover. In a later poem called 'Amrita Pritam', she brings out the dynamics of her verse thus:

The pain that possessed me
Was the cigarette I drew
in silent rage;
And the gathered ashes

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were the poems I flicked off
one by one!

In addition to eighteen volumes of verse, Amrita Pritam has to her credit twenty-four novels, fifteen collections of short stories and twenty-three volumes of prose. This is an unmatched record in the annals of Punjabi literature. Her autobiography, *Rasidi ticket* (Revenue stamp, 1976) was an instant success because of her candour and intellectual integrity.

Her works have been widely translated, and she is one of the best-known Indian writers in East European Socialist countries. She has won many a national and international! award during her distinguished career. Her other distinctions include the award of 'Padma Shri', in 1969, and the conferment of the D.Litt. degree (honons causa) by the University of Delhi in 1973. She received the Jnanpith Award in 1982 for her Kaceaz re kanvas.

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Prithvi Singh Azad (Baba) (1892 —)

Baba Prithvi Singh, born at Lahru in the Ambala district in 1892, was a prominent revolutionary freedom fighter.

Baba Prithvi Singh was born in the village of Lahru in the Ambala district in November 1892. His father, Shadi Ram was originally an agriculturist, but later left for Burma for business. In Burma, young Prithvi Singh developed a keen interest in Indian politics. He went to school for a few years only and did not even complete his school education. On 27 November 1943, he married Prabhawati, daughter of a Gujarati Brahmin whose name was Chandra Shankar Dave.

In his youth, Prithvi Singh was very religious-minded, but gradually his faith dwindled, though he has retained his respectful attitude towards all religions throughout his life. A staunch believer in Hindu-Muslim unity and a humanist, he has always deprecated the caste system and untouchability. He does not approve of the Western eystem of education.

Instead, he has been a supporter of the Gurukul pattern and of the system of Basic education advocated by Mahatma Gandhi, For the poverty of the teeming millions of India he holds the rich responsible; for they, in his opinion, exploit rather than help them. To ameliorate their economic conditions, he suggests the promotion of village industry and establishment of modern industry.

His political career started with the opening of the second decade of the twentieth century. On reaching the U.S.A. in 1911, he joined the Ghadar Party under the influence of Lala Hardyal. For sometime, he worked in the Yugantar Ashram, assisting in the publication of the Party paper, the *Ghadar*.

After a short period, he returned to India and worked for an armed revolution. He was implicated in the Lahore Conspiracy Case of 1914-15 and was sentenced to death. The death sentence was later commuted to life imprisonment in the Andaman Islands. After six years' stay there, he was brought back to India. Soon after, he escaped from the jail and remained underground for sixteen years till he voluntarily surrendered in 1938 at the insistence of Gandhiji.

During the period, he was living underground, he crossed over to Russia twice in 1931 and 1934. There he joined the Bolshevik Party. In 1935, he returned to India. Before he left for Russia, he was a member of the Hindustan Socialist Republican Army of Bhagat Singh under the assumed name of Swami Rao. For sometime he was also the Director of the Institute of Physical Culture in Saurashtra.

After his surrender to the Government in 1938, he became a follower of Gandhiji. In 1942, he participated in the Quit India Move-

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ment. He was no believer in non-violence, yet he earned the felicitations of Gandhiji for his dedication and devotion to the cause of freedom. Gandhiji wrote in the *Harijan* of 30 September 1939: "He has to his credit, examples of daring which may be equalled by some but surpassed by no revolutionary."

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Prithviraja Chauhan (1162 — 1192)

Prithviraja was the last Hindu King of Delhi. He was a great patron of literature and his court was adorned by a number of poets and scholars.

When Sahibuddin Mohammed Ghuri of Afghanistan sent a diplomatic agent in 1178 to the court of Prithviraja III, the Chauhan king of Ajmer and Delhi, with the mission to form an alliance against the Chalukyas of Gujarat, the Chauhan (also known as Chahaman) king turned down the proposal with contempt. And, when he received the news of Mohammed's defeat at the hands of Chalukya Mularaja II of Gujarat, he was greatly delighted. Later Prithviraja had himself to fight battles against the foreign invader.

Prithviraja III was born as the son of Someswara, King of Sapadalaksha, and Kalchuri Princess, Karpuradevi around 1162 (according to some 1159) and received education in letters and military science. On his father's death in 1177, Prithviraja was put on the throne under the regency of his mother. Fortunately, he had the support of capable officers. His Prime Minister, Kadambwasa 'guarded the six virtues' of Prithviraja and sent the imperial armies in all directions to add to the glory of sovereign, and his army commander Bhuvanikamall exterminated the Nagas who were dangerous to the safety of the two princes, the other being Prithviraja's brother, Hariraya. Prithviraja took over the reins of government in 1178.

Prithvirja's ascending the throne was not liked by his cousin Nagarjuna, who ran away from Gudapura and Prithviraja had to fight a battle against him. Prithviraja over-ran and occupied Gudapura and then proceeded to Ajaimeru, where he hung the severed heads of his enemies at the gates of the fort to serve as a deterrent to other rebels. In 1182, he defeated the Bhadanakas and went on *digvijaya*. In a pitched battle he, defeated Parmar of Jejakbhukti and the legendary Alah and Udal, famous for their bravery.

In 1187, he fought a battle against Chalukya Bhima II, king of Gujarat and on the conclusion of war he concluded a treaty which they observed meticulously. When Dandanayak Abhaydeva of Gujarat sought the permission of his Prime Minister Jagatdeva Pratahara to seize the property of some visitors from Chanaman territory, Jagatdeva threatened, "If Abhaydeva laid his hands on the people of Sapadalaksha, he would have him sewn within the belly of a donkey."

Prithviraja was a great patron of literature and his court was adorned by a number of poets and scholars; illustrious amongst them were Chand Berdai (author of the famous *Prithviraja Raso*), Ashadhara, Vidyapati Gandha, Vagishwara Ananya Das, Janardana and Prithvibhat.

Prithviraja had a number of queens, three of whom were prominent-Ichchanidevi, Shashivrata and Sanyogita. A romantic tale surrounds Sanyogita, daughter of the Gahadavala king Jayachandra of Kanauj, a rival of the Chauhan king .

Prithviraja had made his power felt in the north, but he could not enjoy his well established kingdom for long. Mohammed Ghuri carried on successive military excursions into the kingdom

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of Chauhans in the Punjab and made a bid for the conquest of Hindustan. He first conquered Taberhind, which caused consternation in the minds of Chahaman allies who came in deputation to Prithviraja and reported that 'Sahibuddin had pillaged and burnt most of their cities, defiled their women and reduced them to a miserable plight... There is scarcely a valley that is not suffocating with Rajputs, who have fled thither for protection from tyranny. The noblest of the Rajput forces have disappeared and he has now established his capital at Multan.' Prithviraja was moved and set out to teach the foreigner a lesson. In a pitched battle in 1190-1191, the Rajput forces defeated Ghuri who managed to escape.

Mohammed Ghuri, however, did not keep quite. In order to avenge himself, he prepared his forces and marched with a large army. He sent his emissary Ruqunuddin Hunzah to Ajmer proposing Prithviraja to embrace Islam and to acknowledge his supremacy. Prithviraja treated the proposal with contempt and proceeded against his enemy much against the advice of his officer Someswara who was against the march. Someswara tried to persuade Prithviraja not to move further and this Prithviraja suspected as an act of treachery and cut off the suspect's ears and dismissed him. The latter turned into a bitter enemy of Prithviraja and joined the enemy camp.

Prithviraja sent Ghuri a letter that he should feel satisfied with Taberhind and should not proceed further. Ghuri carried protracted negotiations, exploited the opportunities and through tactics over-powered Chahaman forces at Tarai. Prithviraja, as story goes, was taken prisoner and put to death. *The Prithviraja Raso*, literary work of Chand Berdai, sings the story of the hero's valour.

The defeat brought disaster to the whole country. The morale of the ruling princes and people was broken and the foreigners made an easy in-road into the country .

Prithviraja was a general of high calibre, but he lacked political foresight. He did not fight an aggessive war nor did he pursue a defeated enemy and missed opportunities to break the power. Prithviraja's reign is a watershed in Indian history which cannot be ignored in spite of his inability to defeat the designs of a foreign invader.

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Priyolakar, Anant Kakaba (1895 — 1973)

Anant Kakaba Priyolakar, born in 1895, was an eminent research scholar, literary historian and linguist.

Anant Kakaba Priyolakar was an eminent research scholar, literary historian and linguist. He took his B.A. from Bombay University in 1923. Early in life he wrote many poems under the pseudonym 'Arunodaya B.A', but this urge for creative writing gradually subsided and he directed his energies to academic and scholarly pursuits.

The most significant outcome of it was the publication of the critical edition of Damayanti svayamvaram by Raghunatha Pandit, which was awarded the Tarkhadkar Prize. It was followed by several other publications, including Dadoba Panduranga: *atmacharitra ani charitra* (Sutobiography and biography of Dadoba Panduranga, 1947).

A Goan by origin, he was well aware of the impact of the Portuguese dominance in the eastern coastal region. This made him turn his attention to he collection of rare printed editions and manuscripts of texts in Marathi and Konkani written by the missionaries. He unearthed the hitherto unknown works of the missionaries and brought out well-documented critical editions.

He was closely associated with the Marathi Smashodhan Mandal (Marathi Research Centre), first as Reader, and then as Director. In 1951, he became President of Maharashtra Sahitya

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Puahpadanta (9th — 10th Century)

Puahpadanta was an eminent Jain saint and poet.

Puahpadanta, the poet, came of a Brahmin family and was the son of Keshavabhatta and Mugdhavevi. The parents were followers of Shaivism but later got converted to Digambara Jainism. Pushpadanta had a dark complexion, a lean body, a smiling face, and was unmarried.

We do not know about his native place, or where he studied, or who patronised him before he migrated to Manyakheta. He lived in extreme poverty, was humiliated at the court of king Viraraja Kavipati, and moved to Manyakheta, modern Malkheda, which was then the capital of the Rashtrakutas.

The pet name of the poet was Khanda or Khandu, but he had many titles such as *Ahimanameru*, *Kavvarayanayara*, *Kavvapisalla*, *Kavvarakkhasa*, *Kaikulatilaya*, *Sarasainilaya*, *Vaesunighara*. There is no doubt that he had a genius for poetic composition and a great imaginative power. At *Manyakheta*, he was given patronage by Bharata, minister to the king.

Bharata asked him to write the *Mahapurana* so that his poetic gifts could be rightly used. The poet began his work in A.D. 959. But lost interest after he had complete 'Adipurana', i.e. the first thirty-seven sandhis. Then it is said the goddess learning appeared before him and encouraged him to resume the work, which was duly taken up and finished in A.D. 965.

We have only three works written by the poet: *Mahapurana*, *Nayakumarchariu* and *Jasharachariu*. *Mahapurana* is a great epic, composed in 102 sandhis, and is qualitatively better than the Sanskrit *Mahapurana*. *Nayakumarachariu* contains nine sandhis and *Jasharachariu* only four. Both are Charitakavyas.

It is quite possible that Pushpadanta completed his *Mahapurana* during the life time of Bharata. But the other two works were composed under the patronage of Nanna, son of Bharata. It appears that besides these three, he wrote a few more works, one of them in praise of Viraraja as mentioned in the introductory part of *Mahapurana*, but it was probably lost.

Pushpadanta tells us that he knows little of the works of *Akalanka*, *Kapila*, *Kanada*, *Patanjali*, *Bhasha*, *Vyasa*, *Kalidasa*, etc. but his works show that he was familiar not only with the Hindu, Buddhist and Jaina religious, and their philosophy and mythology but also with those technical branches of literature, a knowledge of which was part of the necessary equipment of an accomplished poet in ancient India.

The poet's reference to three Buddhas, three shaktis, *Panchanga* mantra, *Arishadvarga*, seven *Vyasanas* and seven *Rajyangas*, etc. shows his knowledge of such works on statecraft as *Kamandakiya nitishastra* and *Kautilya arthashastra*. From the details given by him, we can ascertain his date and period. He writers:

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Nau bujjhiu ayamu saddadhamu
siddhanta dhavala jaidhavala namu.

The dhavala commentary, as referred to, was written by Virasenacharya in the period of Amoghvarsha I, whose reign began in AD 815. Again, the reference to the plunder of Manyakheta by Harshadeva, an event which took place in the year 972, helps us fix the upper limit.

Hiralal Jain. in his introduction to *Jasasharachariu*, has made an attempt to fix Pushpadanta's period thus:

i) The mention of his predecessors, particularly of Rudrata, whose date is fixed between 800-850, is helpful.

ii) The poet refers to the death of the Chola king in the war waged by Shubhatunga or Tudiga or Krishnaraja III. This event took place in about AD 940.

iii) The mention of the Siddhartha year of the Shaka era in which he commenced his *Mahapurana*, and of the Krodhana year of the same era in which he completed it, indicates the years as AD 959 and AD 965. From the above references, it is clear that the poet Pushpadanta lived some time between AD 837 and AD 987.

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Pudumaippittan (1906 — 1948)

Pudumaippittan, born in 1906, was a noted Tamil short story writer.

Pudumaippittan was a well-known short story writer. One of the leaders of the so-called Manikkotli group, he was a rebel who found most trends in society frustrating. Born in a traditional orthodox Stuaivite family in the Tirunelveli district, he took his M . A . degree and served as suh-editor in two Tamil dailies, *Dinamani* (1935-1441) and *Dinasari* (19421946), both edited by T.S. Chockalingam.

Interested in the late thirties in the pre-war European situation, he was co-author of a biography of Adolf Hitier in Tamil. He also wrote a biography of Mussolini under the title *Fascist Jatamuni* recognised as a master story-teller since the mid-thirties his writing career extended from 1433 to 1946 when he turned to the Tamil film as script writer.

Pudumaippittan wrote poems, literary criticism, general essays, political comments and plays. He is best known for his short stories, of which more than a third of his total output can be considered outstanding. 'Pudumai' (novelty) and pittam' (eccentricity) seemed to have been the hallmarks of his short stories.

He was subservient to no ideology and subscribed to no known systems of philosophy. His ideas were uniquely his own and though he was a non-conformist in his personal life, he was consistent throughout his career.

Among his short stories 'Silpiyin narakam' (The hell of the sculptor, 1934) brought him fame. It portrays the dilemma of a sculptor who had created the 'Nataraja' image. If he dedicated it to the temple it would no longer he an art object but a figure of worship, and no one would look at the artistic side of it.

Dedicating it to the harem as a mere object of art was out of question in the social milieu to which he belonged. This dichotomy is brought (?Ut ill the form of dialogue between a Greek soldier, alive to aesthetic traditions, a Hindu Swamiji and the sculptor himself. It deftly evokes the atmosphere of ancient Poompuhar.

A similar ambiguity prevails in his other successful stories likc 'Kanchanai' (1941). It is an effective evocation of the macabre and the morbid themes to which Pudumaippittan was addicted throughout his short life. In 'Kadavulum Kandaswamy Pillai' Lord Shiva escapes from the sanctum sanctorum of the temple only to find how difficult it was to live with humankind adjusting to their ways; this again was another theme familiar to the readers of Pudumaippittan

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in other stories as well. 'Sapa vimochanam-, along with 'Kanchanai', is among the best crafted stories of Pudumaippittan.

Does Sri Rama have a double standard with regard to his wife Sita and with regard to Ahalya, the wife of Ciautama? Ahalya becomes stone again hearing the story from Sita's mouth as to how she had to undergo the fire ordeal to prove her chastity. Rama whom Ahalya had thought of as a hero showed feet of clay; she feels unequal to living again the life gifted by an unworthy person like Rama.

The story can be read simply as a proof of the double standards of Rama, but it raises other questions equally valid for the discriminating reader. Ahalya was again a favourite theme with Pudumaippittan; he wrote at least three stories about her. In 'Andru iravu' he rediscovers the joy of telling an old story again taking two incidents from *Tiruvilayadar puranam.*

In another set of stories, Pudumaippittan seeks to explore the morbid and the abnormal, sometimes in a scientific manner. His 'Vetalams', 'Brahma Rakshasas' and 'Siddhas' are credible and interesting human beings. In quite another set of stories, he introduces the elements of progressivism and social commitment.

A woman whirring to earn money for buying medicine for her ailing husband, a human being turned into a machine by routine but turning human for a second during his routine work, the urban cement civilisation to which the Tirunelveli man tries to acclimatise himself, are among the themes which Pudumaippittan handled ably.

Still other stories deal with his spiritual quests. But whatever he wrote, his personal stamp was on it. Fifty years after they were written, his stories are extremely fresh and as readable as when they were written.

Pudumaippittan handled the Tamil language with an adequacy for creative purposes which was hardly matched in his own days and can be said to be scarcely matched even today. He was a master of the right word in the right place.

In addition to his stories, he has left some short plays that are equally effective. His short play 'Vaakkum vakkum' is very interesting. He has left a slim volume of verse, modernistic in content, but derived prosodically from the lesser masters of the verse form of the seventeenth century known as the Siddha poets. He also translated widely from the Western fiction. He edited three annual numbers of the *Dinamani* which gave a fillip to current creative writing in Tamil.

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K. M. Balasubramania, *South Indian Celebrities*, Madras, 1939.

Puhalendi (13th Century)

Puhalendi was an eminent Tamil epic poet of 13th Century.

Puhalendi was an epic poet who composed *Nalavenpa* on the story of Nala, an episode in the *Mahab*harata. Born in Ponvilainda Kalattur in Chengalpet district, near Madras, he svas patronised by Chandraswargi, a petty chief ruling from Murnainagar in Malluvanad. The place has not yet been identified. Puhalendi mentions the name in a few places in his poem.

Nalavenpa is written in 424 venpa' vers 1 he story of Nala was sung by Puhatendi and later by Prince Ativira Rama-Pandiya in a long poem of 2000 viruttam' verses under the title of *Naitatam.* But between these two *Nalavenpa* seems to have been a more popular poem

The story of the poem is well-known in India. It is a story of misfortune, suffering, patience and the ultimate triumph of virtue resulting in the reunion of the separated couple. Puhalendi narrated the story in a similary but also in fine lyrical phrases highlighting the moral content of the story. Venpa is a complicated metre

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and in later days it was claimed that none can equal Puhalendi in handling it. Before him epic poems in the venpa metre were rare, but after him many used this metre for long narration.

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K. M. Balasubramania, *South Indian Celebrities*, Madras, 1939.

Pujalal (1901 — 1985)

Pujalal, born at Godhara in Gujarat in 1901, was an eminent Gujarati poet.

Pujalal whose full name was Pujalal Ranchhod Das Davadi, was born at Godhara (Gujarat). While studying for matriculation at Nadiad he came into contact with Ambala Puranoi, a well-known Aurobindonian thinker and prose-writer. Through him Pujalal turned to the yoga of Sri Aurobindo. For higher studies he joined Gujarat, college, Ahmedabad, but could not pursue the course.

In 1923, he worked as a gymnastics teacher in a small school started by Karunashankar Bhatt at Kosindra. In 1926, he settled down at Aurobindo Ashram, Pondicherry.

Pujalal firmly believed that his poetry activity was inspired by Sri Aurobindo and the Mother of the Pondicherry Ashram. His first collection of poems. *Parijat*, was published in 1938 with an introduction by Balvantrai Thakore, a prominent man of letters. The publication of *Parijat* was considered a phenomenon and was highly acclaimed by eminent critics.

Balvantarai, in his introduction, praised Pujalal's range of theme, mastery of metres, proficiency in the sonnet form and picturesque poetic style. He found Shelley's influence on his poem 'Priya kavitane' and felt that Pujalal's mude was inspired by Shelley's *Spirit of Beauty*. A well-known critic, Dolarai Mankad, reviewed this collection in *Buddhiprakash* and praised Pujalal's poetic achievements.

Another prominent critic, Vishnuprasad Trivedi, also spoke highly of his creative powers and equated Pujalal with Sundaram and Umashankar Joshi, the two leading poets of the age. Pujalal published a number of small volumes of poems like *Japamala, Urmimal* and *Aradhika*, etc. which were later put together in *Maha Bhagavati*. In his later Pujalal became a prolific writer and published several collections of poems comprising devotional songs, children's poetry, heroic poetry, etc.

He brought our a collection of poems *Kavyaketu* in 1980 which resembled his earlier work *Parijat*. Most of the poems in the collection are long poems revealing the poet's sustained creative power, metrical mastery and ability to express a wide range of sentiments.

Pujalal's poetry, on the whole, has been a powerful expression of Sri Aurobindo's philosophy and vision of life. He wrote poetry in English and Sanskrit also. He published *Lotus Petals* (1943) and later *Rosary*.

Almost all his English poems were collected in *Lotus Grove* in 1977. These are songs of a poet who has trodden the path of love and devotion. His Sanskrit poems are collected in *Stotra samhita* (1977).

Pujalal rendered valuable service by translating Aurobindo's poems into Gujarati. An anthology of them is called *Sri Arbindanan kavyao* (Poems by Sri Aurobindo), a book published in 1986 after his death. But Pujalal's monumental work is his poetic translation of Sri Aurobindo's Savitri into Gujarati, which was very highly acclaimed and Gujarati Sahitya Parishad awarded him the Sri Aurobindo Gold Medal for it.

He wrote *Savitri sarasamhita* (1975) in prose, giving the substance of *Savitri* and elucidating its myth and symbolism. His *Chhandah pravesh* is a treatise on prosody. Pujalal has,

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indeed richly contributed to the stream of metaphysical and devotional poetry in Gujarati.

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Suman Shah, *Chandrakant Baxithi fero*, Ahmedabad, 1973.

Pundalik, Vidyadhar Gangadhar (1924 — 1989)

Vidyadhar Gangadhar Pundalik, born in 1924, was an eminent Marathi short story writer, dramatist and critic.

Vidyadhar Gangadhar Pundalik did his M.A. in 1952 and Ph.D. in Sociology in 1970. He did his research under the eminent sociologist and Marathi literature Iravati karve. As a teacher, he taught civils, politics sociology at the University of Poona where he was a Reader.

He has to his credit five collections of short stories, four full-length plays, two collections of one-act plays, some essay on literary criticism and character sketches. He won three Maharashtra State Awards and the Soviet Land Nehru Award.

He is well-known for his controversial plays and stories, which raise many fundamental questions about the changing values in society and their ethical and psychological implications. His famous books are *Mata Draupadi* and *Charvak* (plays), *Chakra* (a collection of one-act plays), and three short-story collections Popati chowkat, Tekadivarche peece and Mal.

He was associated with the All India Radio and Doordarshan for a few years, and was a member of the General Council of the Sahitya Akademi in 1984.

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Punekar, Shankar Mokashi (1928 —)

Shankar Mokashi Punekar, born at Dharwar in 1928, is an eminent poet, novelist and critic of English and Kannada literature.

Shankar Mokashi Punekar poet , novelist and critic, was born at Dharwar and educated there. He studied under Armado Menezes and V.K.Gokak at college and obtained his Ph.D. degree on *The Later Phase in the Development of W.B. Yeats* under the guidance of Goakak. He taught English at colleges in Belgaum, I.I.T. (Bombay), and is at present Professor of English at Mysore University.

Mokashi Punekar is the author of about twelve books in English, six books in Kannada, and many research papers and articles. His poetic art has been appreciated by such eminent critics as Herbert Read, according to whom his 'characteristic mode is a poetic fantasy or wit, perhaps nearer to the work of Wallace Stevens than to that of Yeats or Eliot.'

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His works in English include two collections of poems. *The Captive* (1965) with an impressive short preface by Herbert Read, and *The Pretender* (1968). He has several critical and miscellaneous works to his credit like *The Later Phase in the Development of W.B. Yeats* (1966), *The Later Poems of W.B. Yeats* (1978), *Studies in Indo-English Literature* (1978), *P.Lal: An Appreciation, The Indo-Anglian Creed and Allied Essays and Vinayak Krishna Gokak* (1974). *The Cycle of Season* (1966) is a translation of Kalidasa's *Ritusamhara*. His another ambitious translation of Kuvempu's *Ramayanadarshanam* is yet to appear.

He was awarded the Golden Jubilee Award by Mysore University for his collection of poems, *The Pretender. Pashchatya vimarsheya itihasa* won him the state Sahitya Akademi Award. He represented India at *Struga Poerty Evenings* in Yugoslavia. The Karanataka Sahitya Akademi gave him a special award in 1987 for his contribution to Kannada literature. He received the Sahitya Akademi Award for the Kannada novel *Avadheshwari* in 1988.

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Punniah, Kotamraj (1896 — 1948)

K. Punniah, born in 1896, was an eminent journalist.

K. Punniah was born in a Brahmin family in Andhra. His parents were poor, and so, after spending a few years in a High School, he had to fend for himself.

Punniah came to Bombay and worked in the Bombay office of the manufacturers of the Amrutanjan Balm. When the proprietor of the company started an English weekly, he appointed Punniah as its Editor.

In Bombay, Punniah met a Christain girl, Tarabai, a medical student, and married her.

In his English weekly, Punniah wrote about T.L. Vaswani, whom he canonised as Sadhu Vaswani. The latter returned the compliment by inviting Punniah to work as Assistant Editor of the *New Times of Karachi*. *The New Times*, an English daily, was started by T.L. Jeswani to propagate the message of Sadhu Vaswani. Thus, Punniah found himself in Karachi, Sind, in 1919, at the age of twenty-three.

Punniah was an ardent nationalist and enrolled himself as a member of the Indian Home Rule League . His colleagues in the League included H.D. Mariwalla, Kazi Khudabux and Manilal Vyas.

In 1920, Punniah attended the Sind Provincial Congress in Sukkur. This session, which was presided over by Haji Abdullah Haroon, was attended by, among others, Swami Govindanand, Lalchand Amardinomal, Jethmal Parsram, Jamshed N. R. Mehta, Harchandrai Vishindas and Dr. Chotihram P. Gidwani.

In 1927, Punniah was appointed Editor of the *Sind Observer*, an English daily owned by a Parsi businessman, Fakirji Cawasji. Punniah's predecessor there was an Englishman, who had seen service in World War I. At that time, there already was in Karachi another English newspaper, the *Daily Gazette*, run by Sir Montague de P. Webb. *The Sind Observer*, under its English Editor, had made neither name nor money. It was neither popular nor self-supporting when Punniah joined it .

Punniah made the paper, and the paper, in turn, made him. He espoused lost causes and

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tried in every way to make the paper popular. He had to temper his patriotism so as not to arouse the fears of his Parsi boss. He wrote with restraint and avoided any clash or confrontation, muchless ahead-on collision with the Government.

To begin with, Punniah took a lively interest in the municipal affairs of Karachi. He attended municipal meetings and wrote reports expressing his appreciation of the good work done by the City Fathers, including Jamshed N. R. Mehta, President of the municipality. Punniah wrote at least two columns of editorials everyday. He also wrote in a lighter vein, under the heading "Shot & Shell", over his pen-name Vinode. Punniah's brilliant younger brother K. Rama Rao, later Editor of the *National Herald*, and D.R. Mankekar, the well-known journalist and author, were among those who took their journalistic training under him.

Punniah was a Brahmo. But, he respected all religions. He read the Gita in the original Sanskrit and sang psalms from the Bible.

In 1935, the annual session of the All-India States People's Conference was held in Karachi, presided over by Pandit Jawaharlal Nehru. Punniah received from the proprietor of his paper strict and explicit instructions not to publish by report of the Conference. He defied the order and was dismissed. He was succeeded by P.C. Tarapore.

Punniah immediately floated a company, the Daily Mail Company Limited, with Diwan Bahadur Kalumal Pahlumal as Chairman of the Board of Directors, which included Messrs. Shivji Velji Kothari, Manubhai Doongersee, Khanchand Gopaldas, Nihchaldas C. Vazirani and others. This Company bought the *Sind Observer* and appointed Punniah as its Editor.

Punniah had four children—two sons, Sachchi-danand and Babu, and two daughters, Bharati and Lakshmi.

In 1937, when the All India Newspaper Editors' Conference was formed, Punniah was elected a member of its Standing Committee—a position to which he was re-elected year after year until 1948.

Punniah had risen in stature and influence slowly and steadily. He was a powerful writer and had the knack of making articulate the vague ideas and dormant aspirations of the people. He was loved by many, feared by some and respected by all. Day in and day out, he lampooned and lambasted the very idea of Pakistan which he considered quixotic and held its author, M. A. Jinnah, up to ridicule. Such a man could never feel confortable in Pakistan.

The latter part of Punniah's life was dogged by a series of personal misfortunes. His young son, a Cadet Officer in the Royal Indian Air Force, lost his life in an accident. His son-in-law, also an officer in the Air Force who had survived the Second World War, died in an air crash. His only other son, an officer in the Imperial Bank of India, was electrocuted alongwith his son Chikoo, in the waters of Krishna Sagar, Mysore. To crown it all, Punniah saw himself uprooted, at fifty-two by the Partition and had to start all over again to rehabilitate himself in India.

Punniah bought a house in Bangalore and settled down there. He visited Bombay to attend a meeting of the All India Newspaper Editors' Conference in 1948. At this meeting, he was not re-elected on the Standing Committee, as he was no longer a newspaper editor. The day after the meeting he died of a heart attack.

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Puntambekar, Ambadas Gopal Alias Nathukaka (1870 — 1947)

Nathukaka, born in 1870, was a Marathi prominent social worker.

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Nathukaka was born in a lower middle-class Chitpavan Brahmin family. He did not prosecute his studies beyond the Matriculation standard.

He worked as a clerk in the G. I. P. Railway, Bombay, from 1895 to 1898. He then joined the Bombay Municipality and retired from the service in 1931.

Nathukaka was primarily a social worker and could not give his attention to the National Movement, though he was in sympathy with the Congress ideal.

He was one of the founders of the Mumbai Marathi Grantha-Sangrahalaya and worked as its Secretary from 1898 to 1934. The Sangrahalaya now owns property worth about one crore of rupees.

He was also one of the founders of 'Brahmin Sabha' in Bombay, established to promote the interests of the Brahmin community, and worked as one of the Secretaries from 1888, the year of its inception, to 1934, in which year he was made a Life Member of the Sabha. During this period, Nathukaka had also started other institues like the Brahmin Vidyarthi Sahayak Mandal, the Brahmin Census Committee, the Brahmin Ekikaran Sanstha and the Maternity Home for Brahmin ladies, which all came to be collectively called the 'Brahmin Sabha'.

His long services to these two institutions were publicly recognised and he was presented with a purse and an address.

When plague broke out in Bombay in 1896, Dr. Bhalchandra Bhatavadekar and his associates started the 'Hindi Plague Hospital'. Nathukaka organised many youths into the Volunteers Association to help the hospital. He also collected an amount of Rs. 7000/- to meet its expenses. In appreciation of his selfless service for the relief of the patients, a certificate was awarded to him by the Government Medical Officer. Similarly, during the influenza epidemic in Bombay in 1918, he formed a 'Swayamsevak Sanghatana' to help the sick and collected about Rs. 50,000/- for this organisation.

In spite of stiff opposition, Nathukaka was mainly instrumental in allowing a mela (singing party) of the untouchable students to sing before the Ganpati image of the Brahmin Sabha in 1928. Though brought up in an old-fashioned family, Nathukaka slowly changed his outlook on social matters. He had collected a few lakhs of rupees for his social and other activities. He led a very simple life and died in 1947.

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Puran Singh, Sardar (1881 — 1931)

Sardar Puran Singh, born at Rawalpindi 1881, was an eminent poet, a patriot and a humanist.

Sardar Puran Singh, born in a Sikh family, he was educated at Rawalpindi and Lahore. After passing Intermediate examination in 1900 he went to Japan and studied Chemistry at the Imperial University, Tokyo. It was there that he listened to Swami Ramtirtha's lectures and was so impressed that he decided to renounce the world. However, at the persuasion of his mother and dying sister he gave up that idea, married and settled down in life.

A poet, a patriot, a humanist, Sardar Puran Singh was all rolled into one. A literature who knew several languages, he contributed handsomely to English, Punjabi and Hindi poems, and Punjabi folk songs ('Sisters of the Spinning Wheel' English) have a certain peculiar literary flavour.

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Mahavir Prasad Dwivedi and his famous monthly *Saraswati* attracted him towards Hindi writing. He was written only six essays in Hindi: 'Sacchi virta', 'Kanya dan' and 'Acharana ki sabhyata', 'Mazduri'. aur pre' and 'America ka masta jogi Walt Whitman', All of them were published either in *Saraswati* or in *Bharatodaya*. Later, they were collected and appeared in book form. He wrote these essays when he was a teacher at Dehradun and were published under the name of Adhyapak Puran Singh.

He is one of those few writers who, in spite of their scant literary output, have left their footprints on the sands of time. His essays have been called ethical or social, but they are not so in the conventional sense. As a matter of fact, he wrote inspired by high idealism. Therefore, in his essays he championed, nobility of conduct, action against inaction and universal brotherhood.

He advocated them in a language charged with emotion. Buffon's remark 'style is the man' fits him aptly. His impassioned style, sincerity and emotional fervour are reflected in these essays, the characteristics seen later in the writings of such authors as Raghuvir Singh and Hazari Prasad Dwivedi.

Puran Singh's language is simple and forceful. He has no prejudice against any language; so we find a liberal use of words from Sanskrit, Urdu and English in his essays. For him communicability and rapport with the reader are the prime concern of a writer. His sentences are short; sometimes we have a chain of short independent clauses used to heighten the effect. For special effect he uses contrast or antithesis, and pictorial diction.

By employing 'lakshna' (indicated meaning) he forces the reader's attention to the intended meaning. The essays are interspersed with satire, embellishment, and quotations from English and Urdu. His mother tongue was Punjabi, and he could not write correctly in the Nagari script, and would, therefore, write first in the Persian script and then transcribe it into Nagari. And yet his language has natural flow and power of emotion which carry the readers along.

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Puran Singh (Sardar) (1898 —)

Sardar Puran Singh, born at Esseval in Ludhiana district in 1998, is an eminent revolutionary freedom fighter.

Sardar Puran Singh was born in 1898 in a Jat kisan family in the village of Esseval in Ludhiana district, Punjab. His father, Sardar Hoshiar Singh, who was a kisan of moderate means, had to give up cultivation of land and joined the British Army and remained in its service up to his death.

Sardar Puran Singh had his primary education in his village and then joined the Khalsa High School, Ludhiana. He was married at an early age, in 1913, when he was fifteen years old. While he was studying, he came in contact with Sardar Kartar Singh Sarabha and other members of the Ghadar Party, gave up his studies and became an active participant in the Nationalist Movement, twice suffering imprisonment for six months and four months.

After his release from prison, he ceased to participate in political activities and came under the influence of religious and reformist Sikh leaders. He read scriptures and religious literature, such as Life of Guru Gobind Singh and Maharaja Ranjit Singh. He cherished the idea of strengthening unity in the Sikh community to build a Sikh State. Later on, he felt the

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impact of the teachings of Bhai Randhir Singh and began to like his way of life—serene and religious.

Sardar Puran Singh went back to the Khalsa High School and passed the Matriculation examination in 1919. He was against the caste system and other superstitious practices of the Hindu religion. He had very high regard for Western education and strongly desired that Indians should reach the Western standard of living and adopt their pattern of education and living.

In 1922, Sardar Puran Singh gave up his association with the revolutionaries and left Punjab for Iraq, where he joined Government service as an Engineer and took up employment in the Railway Department, serving the Department for three years and earning a good reputation for his honesty and hard work.

Later, he gave up Government service and took up employment with private concerns. Sardar Puran Singh had great sympathy for the working class. He strongly favoured the spread of education, for which he used to spend one-tenth of his monthly income. Sardar Puran Singh is now living a quiet retired life.

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Purandaradasa (1484 — 1564)

Purandaradasa, born in 1484, was the great Kannada saint-musician and composer.

Purandaradasa, the great musician and composer, has been praised as the foremost of the Haridasas by his master Shri Vyasaraya. He lived at a time when the glory of Vijayanagar empire was at its zenith under Krishnadeva Raya. The earliest reference to his early life is made in the compositions of Vijayadasa who belonged to the eighteenth century. According to Vijayadasa, the saint-musician Purandaradasa hailed from Purandaragarh, which is now in Maharashtra State.

By profession he seems to have been a flourishing jewel merchant. He was known as Srinivasa Naik and his wife as Saraswatibai. In spite of his wealth, Srinivasa was, perhaps, a miser by nature. His wife, on the other hand, had all the qualities of a religious woman. Legend goes that it was his wife's spiritual devotion that induced him to give up the pursuit of wealth and become a Haridasa, the servant of the Lord. In one of his songs he songs he pays a rich tribute to his wife for trnsforming his life.

The later half of Purandaradasa's life as a saint can be traced through his inspiring compositions. He states very clearly in one of his 'suladis' how he was blessed by Sri Vyasaraya who gave him the ankita (nom-de-plume) 'Purandara vittala'.

Purandaradasa is said to have composed 4,75,000 songs. Unfortunately, only a thousand compositions are extant. Even among these, there are numerous interpolations, including compositions from his wife and sons. These songs consist of kirtanas, suladis, ugabhogas and vrittanamas, each of which is a category based on music.

There are a fairly good number of songs by Purandaradasa which acquaint us with the gradual development of his spiritual life. His poems reveal that he sometimes felt utterly dejected in life. In such moments he did not hesitate to criticise even the Almighty.

After undergoing several trails and tribulations, he seems to have attained God-realisation, and announced boldy that he saw God in all his beauty. Many of his songs in this category are highly reflective and yet lyrical. They are appealing because of the experience of personal communion with the divine.

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A good number of his compositions are devoted to the exposition of the Madhva philosophy. He dealt with the fundamental tenets of Dvaita siddhanta. Purandaradasa's individuality lies in conveying the most abstract ideas of religion in simple and unadorned language.

He makes use of puranic episodes profusely and uses apt similes to serve his purpose. The terms such as 'panchabheda' (the five-fold differences in the universe), 'taratamya' (gradation of souls), the three-fold pramanas known as 'pratyksha', 'anumana' and 'agamas', are used in accordance with the traditional concepts.

These compositions may also be studied from the point of view of relationship which exists between God and a devotee. They may be classified into five divisions known as Shanta, Dasya, Sakhya, Madhura and Vatsalya. In brief, it may be said that Purandaradasa has given us the essence of the *Shrimad Bhagavata* in these compositions. His sincere feelings expressed in simple Kannada have given these songs an enduring freshness.

Puranadaradasa is considered to be the best and foremost representative of Haridasa literature. He is also held in high esteem by musicologists, since he is said to have systematised Cranatic music. His compositions on Ganapati, popularly known as 'Pillari', are taught to the beginners even to this day. Vyasaraya's appreciation of his compositions as 'Purandaropanishant' reflects the achievement of Purandaradasa.

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Purani, Ambalal Balakrishna (1894 — 1962)

Ambalal Balakrishna Purani, born in 1894, was an eminent Gujarati writer and poet.

Ambalal Balakrishna Purani was a Gujarati writer and a student of Aurobondo's philosophy. He did his B.Sc. from the University of Bombay in 1913, but art, literature and philosophy were subjects close to his heart. After completing his studies, he devoted himself to reading, writing, public service and freedom struggle.

In 1922, he suddenly renounced everything and went to the Pondicherry Ashram. As a devotee, he came very close to Aurobindo, and his writings were inspired by the great master. His translations, letters, stories and contemplative essays bear the imprint of Aurobindo's His translations include *Gitanibandho* (Aurobindo's Essay on the Gita) in two parts. *Maa* (Aurobindo's Mother, 1951), *Savitrigunjar* in three parts (Savitri) and such other works as *Purnayoga, Jananayoga, Bhaktiyoga*, etc.

His translations have a good flow and are close to the original. In this letters and essays his prose style flowered. He also wrote two novels, *Tilottama* (1913) and *Darpanana tukada* (1933). Besides Gujarati and English, be was also conversant with a few other languages like Sanskrit, French, Hindi, Bengali, Tamil, etc.

He had also a deep understanding of art and wrote a book on it in English. His greatest contribution was to reach out in Gujarati the spirit of Aurobindo and the inner vision of his epic *Savitri*. He also delivered a series of lectures on *Savitri* in Africa, Europe and America in which he tried to reveal the grandeur of Indian culture.

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Purani, Chhotubhai (1885 — 1950)

Chhotubhai Purani, born at Dakor in Gujarat in 1885, was dedicated and courageous freedom-fighters.

Chhotubhai Purani was born on 13 July 1885, at Dakor (Gujarat) in the house of his maternal grandfather. His father, Balkrishna Narabheram Purani, hailed from the famous city of Broach (Gujarat). Chhotubhai's mother was Prasennabala, and his son Kanubhai Purani is still alive. Belonging to a lower middle-class family, he was a Brahmin by birth. A keen observer of nature, Chhotubhai regularly collected medicinal herbs. His mother died when he was twenty-one months old, and it was only in 1893 that his real education began when he was sent to his father at Jamnagar.

Having passed the Matriculation examination in 1900 from the Jam Vibhaji High School of Jamnagar, Chhotubhai studied at the Gujarat College, Ahmedabad; graduated from the Baroda College, Baroda in 1905, with a second class, securing the highest marks in Botany in the Bombay University. Subsequently, he joined the St. Xavier's College, Bombay, from where he passed his M. A. in 1906 with a second class in Botany. In 1903, he married Chanchabhen.

In Baroda, Chhotubhai came under the influence of Aurobindo and his brother Barindra Ghose, whose patriotism, dedication and revolutionary ideas had a profound influence on him. He developed qualities of courage and willingness to bear hardships among the nationalist youth of Gujarat. The revolutionary outlook of Chhotubhai was considerably mellowed down under the influence of Gandhiji. Later, among his co-workers in the Praja Socialist Party were Jayaprakash Narayan, Achyut Patwardhan and Aruna Asaf Ali.

Leading a simple life, Chhotubhai was a vegetarian and noted for his love for hard work and his fearless character. He read the writings of Ramakrishna Paramhansa and Vivekananda with great interest. For the purpose of collecting funds for the Seyashrama of Broach, Chhotubhai once visited Africa. He also read the works of Madam Maria Montessori and Russian literature (the *Sharirik Shikshan*-a Gujarati quarterly, Oct. Dec. 1963.)

Chhotubhai Purani was a firm believer in the equality of men and worked hard for the emancipation of Harijans. He objected to child marriages and was in favour of widow-marriages. His religious outlook was very catholic and among his close friends, there were a number of Muslims and Paris. Though a great admirer of Western learning, Chhotubhai was extermely critical of the contents of the educational system which the British had introduced in India (*Gujaratman Vyayam Prachar*).

He was a firm believer in nationalistic education. From 1921, he was a member of the Gujarat Vidyapith Senate. The Akhade (Gymnasium) movement which he spearheaded in Gujarat provided a meeting ground for the nationalist youth.

Chhotubhai wrote a book about the Montessori method of pre-primary education in Gujarati. This is an indication that he kept his interest in education alive and made efforts to keep in touch with the latest developments in other parts of the world.

Chhotubhai firmly believed that India should be governed by her own people. He had no objection against employing violent methods to secure the independence of India. In 1942, he led the attacks on police stations in Gujarat. He could not bear the arrogance of the British

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in India who behaved, according to him, as if they were a superior race.

A great admirer of the Parliamentary form of government, Chhotubhai was of the opinion that it could be introduced only with modifications in India. He believed in complete independence for India. The British attitude towards Indian economy was marked by utter neglect and complete self-interest. As a protest, Chhotubhai took a prominent part in the 1928 No-tax Campaign conducted in the Jambusar taluka of Gujarat. He became an ardent advocate of Swadeshi and self-sufficiency in respect of the basic needs of the people. Much before Gandhiji became a political force, Chhotubhai advised younger people to go to the villages. He was never against machines, but was anxious to put science to use for the welfare of a large section of the Indian villagers.

Chhotubhai Purani wrote articles in Gujarati journals and his speeches in Gujarati and Hindi were marked by the simplicity of the language used and their utter frankness. He was a founder-member of the Broach Kelavani Mandal and a pioneer in the movement for promoting physical education. In 1942, he published a booklet on guerilla warfare. His political affiliation was with the Indian National Congress till 1947; but after Independence, he was a member of the Praja Socialist Party.

On political and other issues, he was a champion of direct negotiations. In 1920, Chhotubhai took part in the Nagpur Flag Satyagraha and in the thirties, led the No-tax Campaign and Salt-Satyagraha in different parts of Gujarat. In 1950, he was a member of the Central Board of the Praja Socialist Party and was its President in Gujarat. Between 1946 and 1950, he was a member of the Bombay Legislative Assembly.

Chhotubhai took an active part in the cause of education. Starting his career as a teacher in 1906 at Baroda, he later became a Professor of Botany at the Dayanand Anglo-Vedic College, Lahore. In 1920, he started the Broach Kelavani Mandal and the New English High School at Broach. Between 1921 and 1928, he was a member of the Senate, Gujarat Vidyapith, Ahmedabad. Organising the first 'Vyayam Parishad' at Nadiad in 1928, subsequently he started the Gujarat Vyayam Mandal in 1936 and was its President. Later, he became a member of the Physical Education Committee of the Bombay State. Under his encouragement, guidance and inspiration, Vyayamshalas emerged like mushrooms in various parts of Gujarat and Kathiawad.

Chhotubhai's aim was to train cultured, dedicated and courageous freedom-fighters. These young men distinguished themselves at the Nagpur Flag Satyagraha, No-tax Campaign of 1928, the Salt Satyagraha of 1930 and finally the 1942 movement. In the 1942 movement, Chhotubhai went underground and conducted raids and looted the police stations in Gujarat.

He remained underground till 1946 and continued to harass the Government by his guerrilla activities. During the Second World War, when it was said that Subhas Chandra Bose was coming to India with the INA force, Chhotubhai who was then living underground went to the Assam borders to receive him and inform him about the conditions in the country.

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Puranik, Krishnamoorthy (1911 — 1985)

Krishnamoorthy Puranik, born in 1911, was a popular Kannada novelist, short story writer and writer of verse plays.

Krishnamoorthy Puranik is a popular novelist, short story writer, and writer of verse

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plays. His sketches of a rather comic, unheroic, middle-class idealist named Ramu, picturesquely described by the term 'Ramu of borrowed mush', published in monthly Jayanti, won wide popularity and was later collected as *Ramuna kathegalu* (1964). This intensely ironic style was given up when Puranik undertook to write novels.

He started teaching at the Municipal High School, Gokak (1937). He took to writing popular novels. Particularly appealing are his women characters, Mother, sister, nurse, beloved, supouse, courtesan, or rural and semi-urban middle classes are usually the subject of his novels. His readership is vast.

He has written nearly a hundred books including some sixty-nine novels. His collections of short ten. In all these he portrays the middle class life. He has always an interesting story to tell, and glorifies family ties and presents moving situations. He holds a mirror to our cultural behaviour which forms the legitimate framework for his artistic operations.

Of his more remarkable works, the following deserve mention: *Mugila mallige* (1948), *Tereda kannu* (1949), *Hosabalu* (1952), *Muttaide* (1954), *Bevarina bele* (1954), *Mannina magalu* (1956), *Dharma devate* (1956), *Mangalakshate* (1958), *Deva lahari* (1963), *Vasundhara* (1966), *Bayalu gali* (1967), *Tampu nelalu* (1968), *Sanadi Appanna* (1970). Among his collections of stories, *Ramuna kathegalu* (Comic sketches of a nincompoop school master), *Ninbiya nanju* (1960) and *Jeeva jenu* (1964) are regarded as his best. He is also a remarkable writer of verse plays which have been staged with some success before a discerning audience.

Of these verse plays the most popular is his earliest Sairandhri (1946), appreciated by persons of the stature of K.V. Puttappa, D.R. Bendre and Shivaram Karanth. Among other verse plays, *Doresani* (1949) depicts an aspect of our political life, and Radheya (1952), the life of Karna. Many of his novels have been filmed. He is one of the most prolific writers in Kannada.

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Puranik, Siddayya (1918 —)

Siddayya Puranik, born in 1918, is an eminent Kannada poet, dramatist and biographer.

Siddayya Puranik is a poet, dramatist and biographer. He started his career in the old Hyderabad state as a Tahsildar, and was later transferred to the new Mysore (now Karnataka) state. In 1958, he joined the Indian Administrative Service and retired as Labour Commissioner in 1976. He received the D. Litt degree of Karnataka University (1975). He was also chosen for the Bhilwara Award of the Bharatiya Bhasha Parishad of Calcutta for his *Vachanodyana* (1980). He presided over the Kannada Literacy Conference in Gulbarga (1987).

Siddayya Puranik began to write in the best years of the Kannada Navodaya (Renaissance) Age. His works are charged with the idealism and the liberal outlook of this age. The vision of an immanent spirit in the universe and the acceptance of earthly life as a pathway to the hereafter, which he found in the Virashaiva Vchanakaras (11th and 12th c.), and the fervent patriotism and the sharp awareness of the misery of the downtrodden, which inspired the freedom struggle under Gandhiji, deeply influenced him His lyrics reveal a sensitive and reflective poet responsive to the beauty of nature and the

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joy of life, combined with a zeal to reform society. The title of one of his collections, *Modalu manavanagu* (Become a human being first, 1969) sums up the spirit of his lyrics. His plays are inspired by ardent patriotism. His *Basavannanavara jivana hagu sandesha* (1977) is a comprehensive work which has assimilated the material so far brought to light and work of the great religious leader.

Puranik found his best medium in the vachana (a prose-poem form peculiar to Kannada literature). His *Vachanodyana* (1977) is a collection of 525 vachanas. *Vachana nandana* (1983) is a collection of 475 vachanas. The work comprises reflections on the ways of the world, on the decay of values and on man's relations with the Supreme. *Vachana nandana* (1983) is acollection of 475 vachanas.

In his communion with the creator the poet blends joy in the beauty of Nature with a vision of life illuminated by tender human relations, decency and morality, and faith in the wisdom and grace of God.

Puranik has also written a historical novel, Tribhuvanamalla (1947), presenting in the hero, Vikramaditya, the quintessence of the culture of Karanataka.

Puranik is responsive to the world around him and is humanistic and idealistic. But his writing is essentially inspired by moral earnestness. However, he also affirms the value of the experiences of earthly life which mould the human spirit and gives it strength and ripeness.

His other works include: Poetry: *Jalapata* (1953), *Karunashravana* (1955), *Mahasa sarovira* (1959), *kallolamale* (1968); *Drama: Bharatavira* (1963), *Rajata rekhe* (1965); *Nirbhanadana* (1974); Biography: *Sarana charitamrita* (1964), *Siddharama* (1974), *Nazir Akbarabadi* (1978); Children literature: *Thuppa Rotti ge ge ge* (1973).

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Puranik, Wasudeo Ramchandra (1886 — 1962)

Wasudeo Ramchandra Puranik, born at Bhatodi in Ahmednagar district in 1886, was an eminent educationist, social activist and administrator.

Wasudeo Ramchandra Puranik, known more informally as Kakasaheb Puranik, was born on 13 September 1886. His family hailed from Bhatodi in Ahmednagar district, their original surname being Bhope. The Puraniks are Deshastha Brahmins. An ancestor of W.R. Puranik moved from Bhatodi to Burhanpur in search of better luck. He used to give discourses on the various aspects of Hinduism in temples and so came to be nicknamed Puranik, and that became the new surname of the Puraniks of later generations.

Wasudeo's mother's name was Annapurnabai. He had two brothers and one sister. He had his Middle School education in Burhanpur and his High School education in Khandwa. He passed his Matriculation examination in 1902 and graduated in Arts from the Ujjain College, affiliated to the University of Allahabad, in 1907. He was placed in the first class in the LL.B. examination in 1909.

Puranik was married twice; his first wife Radhabai having passed away in 1914, he was married to Sushilabai on 1 June 1915 for the second time. After passing his LL.B., he came to Nagpur to practise as an Advocate and settled down there. The Kinkhede Advocates, father Bapurao and son Madhaorao, helped him to find a firm footing. Bhavanishankar Niyogi, another contemporary Advocate and later, Judge and Vice-Chancellor of Nagpur University like Puranik himself, was his close colleague, so

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close that Puranik and Niyogi came to be referred to as the 'Siamese Twins'.

Puranik was never active in politics but took much interest in philanthropic and educational activities. As a lawyer, he was very successful and was eventually raised to the Bench. He did much to promote women's education;and while a member of the Nagpur Municipality and the Nagpur District Council, he got a certificate of merit from the Government for his exceptionally good work in this behalf. He held a number of public offices.

In 1931, he was appointed on the Advisory Board of the Court of Wards. He was the Chairman of the Textile Advisory Committee in Madhya Pradesh. He was the Chairman of the Tribunal to settle disputes between mineowners and mine-workers of the Dhanbad coal mines. He was a member of the Union Public Services Commission in 1947 and also Chairman of the Services Committee of the Indian Airlines Corporation.

He was Vice-Chancellor of the Nagpur University in 1943-46. He also worked as the Advocate-General for C. P. and Berar during the tenure of the Raghavendra Rao Ministry and was made a High Court Judge in 1942. He was also a member of the C. P. and Berar Legislative Council for sometime.

Puranik was a much travelled man, having visited England, France and Switzerland in 1932. He paid a visit to the birth-place of Shakespeare and educational centres in Britain like Harrow, Eton, Cambridge and Oxford. In 1945, he visited Ceylon. Yet, he was on the whole, a conventional and conservative Hindu and inclined to conform to the traditional customs and practices of Hinduism. He was devoted to his family deity Nrisinha. He was in favour of women's education, as his great interest in founding and promoting the 'Sevasadan' in Nagpur amply shows.

Puranik was never interested in active political work. But, he was probably in favour of the Quit India Movement since he did not remove from the teaching staff of the Bhide Kanyashala some teachers who had participated in that movement. Also in the famous Ashti-Chimur Firing Case, the seven convicted men were saved from the gallows because he as judge, got the date of execution postponed, Later, Dr. N.B. Khare got the sentence rescinded.

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Puri, Mukand Lal (1887 — 1953)

Mukand Lal Puri, born at Shahpur in 1887, was a liberal social reformer.

Mukand Lal Puri was born at Shahpur in Punjab. Puri was his sub-caste name. His father, Rai Bahadur Lala Brij Lal Puri, was a leading Advocate of Sargodha (now in West Pakistan). Col. M.R. Puri, I.M.S., and Shambhu Lal Puri are his brothers; Kanwal Raj Puri his only son, and Lala Bhim Sein Sachar, a well-known nationalist, is his son-in-law.

Thus, born with the proverbial silver spoon in his mouth, Mukand Lal had all the advantages of the best available education and the considerably high social status of his father to help him make his career. He was educated up to his seventh class in the District Board School at Shahpur. Thereafter, he joined the D.A.V. High School at Lahore, matriculated in 1902 and entered the D. A. V. College at Lahore, from where he graduated with Mathematics and Sanskrit as his elective subjects, four years later.

He took his M. A. degree in English from the Government College, Lahore, in 1907, and the same year, he proceeded to England for higher studies at the University of Oxford, where he joined the Exeter College and obtained Honours in the School of Modern History. He also won the coveted Boden Scholarship for Sanskrit at the Oxford University, qualified for the Bar from the Middle Temple, and returned to India in 1912.

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Back in India, he started his career as a lawyer at Sargodha. Later on, in 1915, he shifted to Lahore where he practised as an Advocate of the Punjab Chief Court, and was soon able to distinguish himself in his profession, one of the cases he conducted being the Lahore Conspiracy Case in which Bhai Parmanand and others were involved.

Mukand Lal Puri was known as one of the prominent Hindu leaders of the Punjab. He was the General Secretary, and then the Vice-President of the Punjab Hindu Mahasabha. He presided over the All India Hindi Sammelan held at Lahore. He was an active member of the D.A.V. College Managing Committee, of which, later on, he became the Secretary and then a Senior Vice-President from 1933 to 1937.

His keen interest in the educational activities of the Province is revealed from the fact that he was a Fellow of the Punjab University at Lahore, and a Senator. He was also a member of its Board of Studies in English and History.

In 1929, Mukand Lal Puri was elected to the Punjab Legislature, and his popularity as a Hindu leader won him success in almost every election he fought thereafter. In the Punjab Legislature, he was appointed member of many of its sub-committees. He was a member of the Public Accounts Committee, and established the Non-Agriculturist Association to further the cause of the non-agriculturists. In the Punjab Legislature, he made weighty contributions to its deliberations, and always gave constructive and concrete proposals on important questions. He opposed the Unionist Party in the Legislature, and was supposed to be a pillar of strength to the Hindus.

Outside the Legislature, he received the honour of being made a Director of the Punjab National Bank Ltd., Lahore, from 1922. In 1932 he founded, with his son-in-law Bhim Sein Sachar, the Sunlight of India Insurance Co. Ltd., Lahore. He was also conferred the title of Rai Bahadur by the Government.

Among the close friends of Mukand Lal were persons like Dr. Gokal Chand Narang and Pandit Nanak Chand. Raja Narendra Nath was also his associate, but sometimes he differed with him in political views.

As an active leader of the Hindu Mahasabha and a worker of the Arya Samaj, he was keenly interested in the welfare of the Hindus and the development of the Hindi language. Though liberal in his attitude towards the other religions in-as-much as he was not intolerant of them, he was yet a staunch Hindu who would not tolerate anything against the Hindu community. He was against caste and untouchability, and as an Arya Samajist believed in giving higher status to women in the society, favouring widow-marriages and other such reforms.

He was a liberal social reformer like those people in India who were deeply influenced by the liberal views of the West, but were not yet able completely to free themselves from the communal interests of their own, in the matter of which they had a strong all-India outlook, and no regional bias.

Mukand Lal was keenly interested in the business life of the Punjab. He believed that industrialisation was necessary for the future prosperity of the Province, and was anxious to open fresh avenues of income for the young men so as to alleviate the crisis which had developed and unemployment. He was particularly interested in the welfare of the non-agriculturists, for whom he organised the Non-Agricultural Association.

He was a good speaker, and impressed his audience both in the Legislature and outside it. He favoured complete independence for India, but did not dislike the English form of government. In the field of education, he supported the cause of the Ayurvedic Medical education and was keenly interested in the development of Hindi. Yet, he wanted to take the best out of the English education and their system and to use it for the development of Indian thought.

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Purna, Rai Deviprasad (1868 — 1915)

Rai Deviprasad Purna, born in Jabalpur in 1868, was an eminent Hindi writer and poet.

Rai Deviprasad Purna is an important writer of the Dwivedi age who kept himself away from the orbit of Dwivedi's influence. He wrote independently and tried to harmonise the Brajbhasha kavya tradition with the resurgent khariboli poetry. Born in Jabalpur, he studied up to B.A. and then took a degree in law. Later, he shifted to Kanpur, where in addition to practising law he devoted himself to social reform.

He had a very fine taste for Brajbhasha poetry. At a time when the Brajbhasha idiom was almost exhausted, he wrote beautiful poems in it and maintained its marvellous tradition with great elegance. He formed a 'Rasik samaj' of fellow poets and edited a magazine called *Rasik-vatika*.

He had also a good knowledge of western philosophy and literature besides ancient Indian literature, poetics, philosophy and culture. Therefore, his poems draw sustenance from both literary and philosophical traditions. In his attitude towards nature he shows the influence of Valmiki and Kalidasa. The description of nature in his ghanakshari and savaiyya is quite interesting.

When we have a close look at his poems we find that in spite of his inclination towards Brajbhasha his poetry is a natural expression of the literary trends of the Bharatendu and the Dwivedi eras. The consciousness of the new awakening and the Swadeshi movement also finds an expression in his works.

Andhakar hai vahan jahan aditya nahin hai,
Mudra hai vah desh jahan sahitya nahin hai.
(There is darkness where there is no sun; that country is dead where there is no literature.).

As in Bharatendu and Premaghn, so in Ria Deviprasad Purna we see the co-existence of both patriotism and loyalty towards the British. He could write 'Dilli durbar' in 1911, as well as poems like 'Swadeshi kundal'. In the beginning he was so much fascinated by Brajbhasha that he even wrote poems on new topics in it but when Khariboli emerged as the language of freedom struggle and new consciousness he did not keep himself away from it.

His poems like 'Amaltas', 'Vasant-viyog', 'Sweadeshi kundal', 'Naya san ka swagat', 'Navin sanvatsar ka swagat' were written in khariboli in a conversational idiom. In 'Vasant-vivog India has been compared with a garden with our ancestors as gardeners; this garden the poet says, should be maintained at every cost. The fondness for the past is both the strength and the limitation of his poetry.

In the poems of the old style, bhakti and Vedanta provide a vital base, but now the struggles and conflicts of life become the component of his poetic experience. Similarly, the description of changing seasons finds a new dimension in his poetry. Again a certain romantic disposition in the attitude to nature associates him with Sridhar Pathak and Ramnaresh Tripathi.

Purna has followed the tradition of Bharatendu in linking poetry with music. He had a fine grasp of metre, rhythm and rhyme, and a ingestive ear for music. and could manage to create newness in the old metres also. His similes and metaphors are fresh and free from conventionalism. The range of his creative writings is quite wide, as he tried his hand not only at poetry but also at essays, drama, and translation. He himself acted in 'Ramlila' for which he wrote poetic dialogues.

Further, he was a master of lucid and satirical prose. And as a translator, he translated

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Kalidasa's Meghaduta under the title *Dharadhar-dhawan*. In the tradition of *Meghadut* translations Raja Lakshman Singh's *Meghadut* is quite famous, but compared to Purna's translation it, perhaps, stands in the second row.

The complete collection of his works was published as *Purna sangrah*. Recently, *Rai Deviprasad Purna rachanavali* (1988) has also been published. His most important works are *Mrityunjaya* (1904), *Pradarshani-swagat* (1906), *Ram-Ravan virodh* (1906), *Swadeshi Kundal* (1910) and *Raj darshan* (1911).

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Purohit, Keshav Jagannath (1923 —)

Keshav Jagannath Purohit, born in 1923, is an eminent scholar of American literature and linguistics.

Keshav Jagannath Purohit alias Shantaram, did his M.A. in English literature, and specialised in American literature and linguistics. He taught at the postgraduate level at Nagpur and Bombay Universities. He retired as Principal of Is mail Yusuf College, Bombay.

He has fifteen collections of short stories to his credit from *Ksantryacha baag* (The orange garden, 1942) to *Sekected Shantaram* (1986). He is known as one of the pioneers of the modern Marathi short story, with psychoanadytical technique and an authentic regional style. He translated Shakespeare, Ibsen and Euripides into Marathi.

In 1943 a collection of his personal essays was published. He edited for the Sahitya Akademi an anthology of light essays in Marathi. He received the new York Herald Tribune International short story competition award in 1951 and the state government award for short writing in 1946, and particaped in several U.G.C. seminars on literature. He is editor of Marathi *Vangmaya Kosh*. A keen student of words literature he has acted as a member on jury committees of the State government, Bharatiya Jnanpith and Sahitya Akademi awards in Marathi literature.

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Purohit, Venibhai (1916 — 1980)

Venibhai Purohit, born in 1916, was an eminent freedom fighter and Gujarati poet and journalist.

Venibhai Purohit was a poet and journalist. He studied up to Matriculation. He started his professional career in Bombay. For some years during World War II, he worked as a journalist at Ahmedabad. In 1943, he joined the Independence Movement, and spent ten months at Sabarmati Jail in Ahmedabad. In 1949, he went to Bombay, joined *Janmabhoomi*, a daily and settled there.

His very poem 'Purano divado' (Old lamp,

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1937) was published in the periodical, *Kumar*. It is a kind of 'bhajan' (hymn). Sinjarav (The humming, 1955) was the first collection of his poems which drew the attention of many readers. *Deepti* (Light, 1956), his second collection of poems, shows considerable variety in the choice of themes and expression. This collection depicts many contemporary events. Lyrics and bhajans are also a part of this collection.

The poet searches for harmony amidst discord and aims at attaining spiritual elevation. With the help of the traditional rhythm of bhajans at his command, he has enriched Gujarati poetry. 'Hedo', 'Asavar', 'Bagadelo divas' or 'Dasha ane disha' are the notable poems of this collection. *Achaman* (1975) is his third collection of poems which is rich in a wide range of forms, such as sonnet, ghazal, lyric, 'muktaka', 'narrative, etc.

There is also a wide variety of subjects in his poems such as liberty, love, devotion and spirituality. Some of his poems show poetic refinement while others reveal a strong regional flavour. He has used Sanskrit metres as well as other traditional patterns of rhyme. As a matter of fact these three collections earned him his position as a distinguished poet in the post-Gandhian era.

He has also written some journalistic prose. *Attarna diva* (Lamp of scent, 1952) is his first collection of short- stories. *Setu* (Bridge) and *Vansa nun van* (Bamboo forest) are his two other collections of stories. Rich in narration and written in traditional style, these stories are the direct result of his perception of reality. 'Nava dakhalo', 'Tamacho ne lat', 'Lilan Lakadan', etc, display depth of experience which sharpens the literary sensitivity of readers.

Apart from short stories, he wrote meditative as well as satirical prose too. In *Janmabhoomi*, in the column 'Ratan katori', he wrote under the pen-name of 'Aakhe Bhagat', on some real incidents in the lives of actors and actresses. He wrote many satirical articles also on contemporary socio-political events in a column, 'Gofan Geeta', He wrote some film review as well and has a few film songs to his credit.

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Purushothamareddy, R.L. (1906 —)

R.L. Purushothamareddy, born at Irulasandy in Pondicherry in 1906, is an eminent freedom fighter and social reformer.

R.L. Purushothamareddy was born on 1 July 1906 at Irulasandy, a village in Bahoor commune of the Pondicherry State. His parents were agriculturists, and he had an adopted father, by name Laxminarayanareddiar. They belonged to the Reddy caste. Purushothaman married Tripurasundari in 1941. Her father was a prominent public man connected with nationalist activities like Harijan Sevak, Swadeshi and Khadi movements, etc.

Purushothaman first went to an elementary school in Bahoor, and later had his secondary education at the College Colonial, Pondicherry, in 1922-30. In public life he was influenced by Savarinathan, a lawyer in Pondicherry, and chiefly by S.R Subramanina, a journalist of Pondicherry who was later Secretary of the Sarvodaya Mandal, Tamilnad.

French works on philosophy, the writings

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of J. Krishnamurthy and the Tamil poet S. Barathi influenced his thinking. In 1933 he visited Ceylon. The foreign friendships he had were predominantly French. Classical French writers like Moliere, Racine and Victor Hugo and English and German works also influenced him.

Very often, he contributed articles on the labour movement to the *Swadandiram,* a Tamil weekly published by V. Subbiah. His main fields of activity were public meeting and the press through which he advocated the cause of national liberation and social reforms from 1934 down to 1964. Between 1942 and 1946, he held clandestine meetings and made use of clandestine radio transmitters, etc.

From 1934 to 1946, he was a member of the Indian National Congress, Secretary of the 'Youth League' of Pondicherry (1932-35), President of the French Indian National Congress (1946-55), Convener of the Pondicherry state Congress, which post he held till 1955, Treasurer of the Mahajana Sabha (1936-38), President of the State Representative Assembly (1955-58), a Member of the Assembly in 1955 and again from 1958 to 1963.

Between 1958 and 1963, he was the Chairman of the Permanent Commission and of the Finance Commission in the State Representative Assembly, Member of the State Planning Board from 1955, President of the All People's Conference in June 1947 and Chairman of the Committer for Compilation of a History of Freedom-fighters of Pondicherry in 1964. From 1933 to 1945, he was a wireless engineer at the Receiving Centre, Pondicherry.

In the field of social service, from 1933 to 1937 he worked for Harijan uplift in the villages and gave financial and material help to the Harijan student. From early 1936, he has been associated with the labour movement in Pondicherry. As a member of the Indian National Congress, he was engaged in supplying pamphlets, rendering financial aid to nationalist campaigns and supplying arms and ammunition to volunteers.

As Secretary of the 'Youth League', he organised various activities and circulated to the youth literature on the Freedom Struggle in British India. As President of the French Indian National Congress, he worked for the speedy transfer of power to Indian hands. He never failed to criticise the French leaders for their actions and since 1949, his call was for the total merger of the French Settlements with the Indian Union. Throughout his political career, he remained a member of the Congress Party.

Purushothaman is radically opposed to the caste system and untouchability. In his view, these tend to disrupt social harmony and national unity. He supports widow-marriage, but it is with reservation that he accepts the participation of women in politics and public life. In matters of religious conviction, he is antagonistic to organised systematic religions.

The character of the individual, in his opinion, should not be subjugated by religious influences. In the matter of education he is against the Western system since he considers it to be materialistic. He advocates free and compulsory primary education. He stood for a free and united India and against regional and provincial feelings.

Purushothaman detested the British rulers for their divide and rule policy. However, he had great esteem for those Frenchmen who, although imperialistic, had displayed a great sense of humanism and respect for individuals and fellow citizens. He desired that the cultural links with France should continue.

The salient traits of Purushothaman's character as described above cannot but convince the reader that he was largely influenced by Gandhian thought as well as by French culture. He had undertaken early in life a two-fold mission, the liberation of French India and the social emancipation of the masses in the French Settlements. The first being a *fait-accompli,* he is fully engaged now as a crusader for the

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social uplift of the people, actuated by a true spirit of patriotism and dedicated to the cause of the oppressed and the downtrodden.

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Pushpadanta (1st Century A.D.)

Pushpadanta was a great Digambara Jain saint and writer of Prakrit literature.

Pushpadanta is a great saint and writer of Prakrit Jaina canonical literature. In the great tradition of canons he was the first who started composing the *Satkhandagama.* He could write only the first 177 sutras, known as 'Satprarupana'. The Digambara Jainas hold that their sacred literature consisting of Purvas and Angas is lost. They do not therefore accept the authority of the canons of the Shvetambaras.

The only surviving pieces of the original Jaina cannon of twelve Angas are, according to the Digambara tradition, preserved in what are popularly known as Dhavala, Jaidhavala, Mahadhavala siddhantas. Actually, the text is *Satkhandagama,* and Dhavala and Jaidhavala are the commentaries.

The teachings of Lord Mahavira were arranged into twelve Angas by his pupil Indrabhuti Gautama and were handed down from preceptor to pupil by word of mouth till gradually they receded into oblivion. Only fractions of them were known to Dharasena who felt the necessity of preserving them. So he called two sages, who afterwards became famous as Pushpadanta and Bhutabali, and taught them portions of the fifth Anga 'Vihapannatti' and the twelfth Anga 'Ditthivada'. These were subsequently reduced to writing in sutra forms by the two eminent pupils. Pushpadanta composed the first 177 sutras, and his colleague Bhutabali wrote the rest, the total being 6,000 sutras.

Pushpadanta is older than Bhutabali. There is a story that Pushpadanta was worshipped by the Devas, and the lines of his teeth were raised uniformly. Therefore the great teacher Acharya Dharasena called him 'Pushpadanta'. Actually, Pushpadanta wrote 'Bisadi' sutras to teach his nephew Jinapalita. Then, he sent these sutras to Bhutabali who read them, and knowing that Pushpadanta's life was short, took the work in his hand and completed 'dravyapramananugama' to the end.

The basis of composition is the 'Karmaprakriti Adhikara' of the second Agrayanipurva. The whole text of *Satkhandagama is* divided into six khandas. The Karma theory is discussed in detail and the language is quite technical. Looking at the contents of *Satkhandagama* one finds that the school had invented a novel branch of mathematics, quite apart from what we call medieval mathematics. In this branch, called non-universal mathematics, analysis and calculus of sets (rasis) appear to have been developed to express and illustrate the abstruse and philosophical part of religious sermons.

There are two kinds of authors, artha-karta and grantha-karta. So far as *Satkhandagama is* concerned, the artha-karta is Mahavira Tirthankara, while the granthakartas are Gautama and other saints down in succession to Pushpadanta and Bhutabali. The authors of *Satkhandagama* acquired the knowledge of the traditional lore (siddhanta) from Dharsenacharya. According to the 'pattavali' of Nandisangha the date of *Satkhandagama is 663* years after the Nirvana of Mahavira (599-527 BC) and this is widely accepted.

However, Jyotiprasad Jain holds the view that the date of Pushpadanta is AD 50-80. It also stands out that the inscription discovered in the

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Baba Pyara caves near Girnar of Junagarh belong to this period. Probably it is the same Chandragupta cave where Dharsenacharya used to dwell, and he might be the same Dharsena whose demise, according to Sallekhana, is indicated in the inscription.

The compilation period of *Satkhandagama is* said to be AD 75. The language of his text is quite lucid and simple. The Prakrit of the sutras is Sauaraseni influenced by the older Ardha Magadhi, i.e., a mixture of both, called Jaina Sauaraseni by scholars. There is no doubt that the language of the work belongs to the first century of the Christian era.

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Kuppali Venkatappa Puttappa, born at Hirekodage in Shimoga district in 1904, was a popular Kannada poet.

Popularly known by his pen-name 'Kuvempu', Puttappa was born on 29 December 1904, at Hirekodage, Tirthahalli taluka, Shimoga district, in an affluent agricultural family. He had his early education at Kuppali and Tirthahalli, and High School education at the Hardwick College, Mysore. He passed his B. A. and M. A. (1929) from the Maharaja's College (Mysore University). He was honoured by the conferment of Doctorate degrees by the Mysore University in 1956, by the Karnatak University in 1966 and by the Bangalore University in 1969. He married Hemavatamma in April 1936.

Puttappa began his career as a Kannada Lecturer at the Maharaja's College. Then he became an Assistant Professor and later Professor (1946-56). He was appointed Principal in 1955 and served as Vice-Chancellor of the Mysore University from 1956 to 1960. He was Chief Editor of the *Prabuddha Karnataka* and of the Kannada Publications Committee.

From his student days, he was influenced by the lives and writings of Ramakrishna, Vivekananda, Aurobindo and Gandhiji. He disliked foreign rule. Every event of national importance found its echo in his heart flowing out in the form of poems. He wrote:

"Forward, Forward
Believing India's good, And service to the Motherland
To be your religion.... And that in India's liberation
Lives your salvation...
Draw your sword from the sheath..victory will be yours."
"Are these my children ?.. Blow off, your chaff..
Rise, rise to rule ! Do not rest in your bodies!
Do not hide your minds ! shouting 'Mother'!
Here we come to you !"

He responded to the call to boycott foreign goods and began wearing handloom cloth. He was a popular Kannada poet and inspired Kannadigas through many of his poems. He was a staunch supporter of the formation of linguistic States. Addressing the Karnataka Sangha, Mysore, in 1949, he said it was only through integration that the welfare and happiness of the people of Karnataka, nay, of the whole of India, could be achieved.

When the then Mysore Education Minister objected to his statement, he wrote a poem, 'Akhanda Karnataka', to vindicate the freedom of the poet. Speaking at the Hassan College in 1956, he maintained that there would be no risk from linguistic States for Indian unity. Some leaders of his caste did not approve of his stand. They feared that with the formation of an enlarged Mysore, the Veerasaivas would become the dominant community. To this the answer of the poet was: "that community which tries to undo the other by narrow-mindedness is not a great one. The work that is done with a communal motive can neither become great nor can achieve the good of the State."

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He is the recipient of many awards: Sahitya Akademi Award in 1953 for 'Ramayana Darshanam'; Padma Bhusan in 1958; Rashtra Kavi (Poet-Laureate) conferred by the Mysore Government in 1964; and the Jnanapeetha Award in 1968.

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Puttappa, K.V. (1904 —)

K.V. Puttappa, born at Hirekodige in the Shimoga district in 1904, is an eminent Kannada poet, novelist, dramatist and biographer.

K.V. Puttappa or 'Kuvempu' as he is otherwise known, is an eminent poet, novelist, dramatist and biographer in Kannada. He was born in Hirekodige and brought up in his ancestral village Kuppali in the Shimoga district of Karnataka. He was initiated into the Kkannada classics by his father. He first studied at a local school at Tirthahalli and then at Mysore. He took an M.A. degree in Kannada in 1929.

Later, he joined the University of Mysore as a lecturer and rose to become its Vice-Chancellor from which post he retired in 1960. Kuvempu came under the influence of Sri Ramakrishna Paramahamsa and Swami Vivekananda, and spent thirteen years of his life in the Ramakrishna Ashram. It was during those years that several of his major literary works were written.

Kuvempu started his literary carrier with a slender collection of English poems, *The Beginners' Muse* in 1922 but soon switched over to Kannada. His poetic compositions run into as many as twenty-five collections, of which the earliest *Kolalu* (The flute, 1930) brought him instant fame.

Among his poems, *Chitrangada* is a narrative in 2000 lines. For the first time in Kannada poetry, the Homeric simile is used here. Each piece is a well-chiselled image, rich in suggestion and melody. *Malenedina chitragalu* is a collection of pen-pictures of a number of fascinating incidents mainly connected with the poet's early days in his native woods. In his poems on nature we see an ardent devotee and worshipper of nature. The various objects of nature are not insentient things to him but manifestations of the spirit.

Kuvempu's love poems are unique, being the love-poems of a sage and a thinker. However, it was not just the glory of love and nature which claimed the poet's attention. Poverty, ignorance, and social injustice too moved him to write many touching poems. His poems, indeed, range from the romantic to the surrealistic.

Kuvempu has rendered several English poems into Kannada, which read almost like original creations. Only two may be mentioned here: *Bommanahalli kindari jogi* an adoption of Robert Browning's 'The Pied Piper of Hamelin', and D. Devaketu' an adaption of Francis Thompson's 'The Hound of Heaven'. Both have won high praise, the former for the creation of local atmosphere and the latter for the creation of a new series of imagery.

Kuvempu has to his credit seventeen short stories, in which he has effectively portrayed dire poverty, love, death, deception, renunciation and asceticism.

Kuvempu's another strong forte is drama. He has written fourteen plays, each a distinctive contribution to the genre. *Nanna Gopala* (My Gopala) and *Modannana tamma* (The could's little brother) are children's plays. *Jalagara* (The scavenger) and *Balidana* (The sacrifice) are plays on social themes; *Raktakshi*

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(The maiden with blood-shot eye) and *Birugali* (The tempest) are inspired by Shakespeare's Hamlet and The Tempest respectively; *Maharatri* (the momentous night) deals with Siddharatha's renunciation of the world; *Valmikiya bhagya* (Valmiki's good fortune), *Shmashana Kurukshetra* (Kurukshetra, the graveyard), *Yamana solu* (The defeat of Yama), *Shudra-tapasvi* (Theshudra-ascetic), *Chandrahasa, Beralge koral* (A throat for a thumb) and *Kanina* - are all based on Indian mythology.

Nanna Gopala is the dramatization, with necessary modifications, of a parable of Sri Ramakrishna Paramahamsa. The play emphasizes the indispensability of child-like faith for an aspirant to realize God. *Modannan tamma* describes a child's longing to sail with the cloud. In *Maharatri* the virile introductory dialogue tunes up the minds of the spectators for Siddharatha's momenteous resolve to renounce the world and his pilgrimage to Buddhahood. *Shudra-Tapasvi* is based on the controversial Shambuka episode in the *Ramayana.*

The playwright has established, though conversation, at once logical and aesthrtically convincing, that a Shudra has equal rights for 'tapas' along with others. *Shmashana Kurukshetra* is both a vision and a symbol. It is the colossal image of the tragedy that the myriad hands of war incessantly mould. In no other play or novel in Kannada has the picture of the devastating cosmic dance of war been so powerfully and poetically pained.

Beralgeoral, a play in three scenes significantly named Guru, Karma and Yajna, is a work of pure vision. Drona exacts the thumb of Ekalavya as his 'guru dakshina' (The teacher's fee). This act of Drona costs him nothing less than his own head in the *Mahabharata war*. A very powerful dialogue, the artistic design of the plot, masterly characterization, and above all, the numerous epigrams which read almost like mantras and give expression to the very essence of Indian philosophy have all combined to make this play a veritable masterpiece.

Kuvempu is a biographer par excellence. One of his works is on Sri Ramakrishna and the other on Swami Vivekananda; the biographies, which are highly poetic, read like novels. His *Nenapina doniyalli* (In the boat to memories), an autobiography in two volumes running to about 1500 pages, describes the growth of the poet's mind and his poetic personality.

His collection of essays—*Kavya vihara, Vibhuti puje, Draupadiya Srimudi, Raso vai sah, Taponandana* and *Ityadi* deal with poetics and literary criticism. In them we find a great poet probing the processes of poetic creation. They show, on the whole, that he belongs to the tradition of ancient Sanskrit aestheticisms, but carries with him the erudition of western aesthetics and literary criticism.

Kanuru heggaditi and *Malegalalli madumagalu* are his two epic novels, both of which achieved instant celebrity. They give vivid description of the milieu and the life of the people of Malenad, the mountanous region where the poet hails from. And finally, *Sri Ramayana darshanam*, an epic in about 22,000 lines, is the *magnum opus* of the writer.

Kuvempu's writings run nearly to 13,000 pages in print. His remarkable success in experimenting with a variety of metrical forms and his creation of innumerable original images and idioms have inspired hundreds of writers in Kannada.

Kuvempu has been honoured with many awards and titles by the state and the central governments and literary bodies. He presided over the Kannada Literary Conference in Dharwad (1958). His epic *Sri Ramayana darshanam* won the Sahitya Akademi Award in 1955. He received D. Litt degree (*Honoris causa*) from the universities of Mysore, Karnatak, Bangalore, Kanpur and Gulbarga, and also from the World Academy of Art and Culture, San Francisco. The Government of Karnataka conferred on him the title of 'Rashtra kavi' in 1964.

In 1968, he was awarded the Jnanpith

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Prashasthi. He became the Honorary Fellow of Sahitya Parishat in 1986. And finally the President of India honoured him with Padma Vibhushan in 1988.

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Puttaswamaiah, B. (1897 — 1984)

B. Puttaswamaiah, born in 1897, was an eminent Kannada novelist, play wright, journalist and translator.

B. Puttaswamaiah was a novelist, play wright, journalist and translator. Deprived of education beyond the ninth standard because of his father's death, Puttaswamaiah was a self-made man. He joined the weekly, *New Mysore*, in 1925. He was the editor of *Vokkaligara patrike, Janavani* and the first editor of the premier daily *Prajavani*.

He worked with the famous Gubbi Company of Gubbi Veeranna as playwright. He also wrote scripts for a few Kannada films. He received the Sahitya Akademi Award (1964) for his historical novel, *Krantikalyana*, and the Janmabhumi Trust Award (1971) for his services to Kannada journalism.

Puttaswamaiah wrote eighteen plays, dealing with historical, social and mythological themes. His first play was *Shahjahan* (1926). He had a fine sense of the theatre, and, at a time when music and verse dominated the professional stage, he made prose plays popular, though not without a struggle. He proved to be among the most popular playwrights of the professional theatre, his major contributions being *Gautama Buddha, Yagnaseni, Akka Mahadevi, Sati Tulasi, Kurukshetra and Dashvatara.*

Puttaswamaiah also wrote a series of historical novels, recreating the epoch of the religious and social revolution at Kalyana organised by Basaweshwara and other Shivasharanas in the twelfth century. His interest in this form remained alive up to his later years. Among his other novels are *Roopalekha, Chalukya thailapa. Tejaswini. Kalyaneswara* and *Nagabhanda*. He also rendered *Durgasptashati* into Kannada.

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Q

Qadir, Abdul

——See under Abdul Qadir (Sir)

Qadiri, Shaikh Ahmad (d.1613 A.D.)

Shaikh Ahmad Qadiri was an eminent sufi and poet of the Qadiriya Order of Punjab.

One of the early founders in that region Shaikh Ahmad Qadiri, a descendant of Shaikh Baha'u'd-Din Zakariyya. Shaikh Ahmad was widely travelled and had made the lengthy trip to Mecca before settling in Lahore. There he was initiated into the Qadiriyya order by Shaikh Muhammad. Impressed by his piety and asceticism, Baba Dawud Khaki (who is mentioned below) invited him to settle in Kashmir.

Shaikh Ahmad blessed Ghazi Shah Chak (1561-63) before he ascended the throne and the successful Ghazi returned the favour by offering generous gifts to the Shaikh. He, however, chose to become a secluded ascetic after warning the Sultan that he would leave Kashmir if any more gifts were offered. He died in Srinagar and is buried in the Qutbu'd-Din Pura.

Shaikh Ahmad's friend, Shaikh Baba Dawud Khaki, was an influential citizen of Kashmir and also a disciple of Shaikh Hamza, a distinguished Suhrawardiyya leader of Kashmir. A scholar and a poet, he wrote biographies of various Kashmiri sufis. Shaikh Baba Dawud made frequent journeys to Multan to visit the tombs of Suhrawardiyya saints but ultimately, under the influence of Shaikh Ahmad, he became a Qadiriyya.

However, like his former *pir* Shaikh Hamza he always remained hostile to the Shilis. The untimely execution of a Sunni leader, Qazi Musa, by the Shi'i Sultan, Yaqub Shah Chak (1586-88) alienated Baba from the Shi'i ruler of Kashmir and he deserted to the Mughal Emperor, Akbar who at the time was busily planning to annex Kashmir. Upon his return to Kashmir with the Mughal forces in 1586. Baba died of dysentery.

Hajji Musa, the son of Shaikh Ahmad Qadiri, was an ascetic who often sought seclusion in the jungles of Kashmir and the Panjab. His fame increased after he reportedly repulsed an elephant single-handed at Lahore, and the people of Kashmir, greatly impressed by this legend, flocked to see and hear him.

Baba Dawud's disciple, Mir Nazuk, a Suhrawardiyya and a Qadiriyya, was a puritan who was fiercely opposed to *sama*. In his enthusiastic piety, he even refused to eat the fruit from his luxuriant gardens, fearing that his servants might not have paid adequate *kharaj* and *ushr* taxes. He remained a recluse, disallowing visitors. He died at Srinagar in 1022/1613-14. After his son and successor Mir Yusuf Qadiri also died, the responsibility for guiding the Qadiriyya *khanqah* of Mir Nazuk fell to Mir Muhammad 'Ali Qadiri, the youngest son of Mir Nazuk.

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During his lifetime a great crisis occurred in local Qadiriyya branches as a result of the popularity of Dara-Shukoh's *pir*, Mulla Shah, who spent his summers in Srinagar. Mir Muhammad Ali's own success on the local level managed to counteract some of this influence. The *zikr-i jahr* (loud *zikr*) performed by either the Mir or his followers, which observers found particularly compelling, was perhaps the main reason for Mir Muhammad Ali Qadiri's favour with the people of Srinagar.

During the governorship of Ali Mardan Khan between 1061/1651 and 1068/1657 building activities in Kashmir's capital entered a golden era. A large number of gardens were planted, and roads, houses and fountains constructed. This brilliant regime however also witnessed severe famine. The starving population, led by a Kashmiri, Hajji Bam, burnt alive the Governor's Hindu Peshkar (secretary).

Shahjahan was greatly disturbed and summoned a number of eminent Kashmiri Muslims to Delhi to investigate the incident. Among them was Mir Muhammad Ali Qadiri who on his way to Delhi visited Shaikh Muhammad Ma'sum, the son of the Mujaddid, in Sirhind. The two, who were both dissatisfied with the administration of Shahjahan and Dara-Shukoh, became friendly.

No action was taken, however, against the dignitaries of Kashmir, and Mir Muhammad Ali returned to Srinagar with renewed prestige. The Mir died in 1070/1659-60 and his successors enthusiastically continued the success of the Qadiriyya order in Kashmir.

Khwaja Hasan and Khwaja Ishaq, two Kashmiri brothers, were also initiated as Qadiris by Shaikh Ahmad Qadiri, having previously been disciples of Shaikh Hamza. It was believed that Khwaja Hasan was directly blessed by the spirit of the Prophet Muhammad. He lived in a village near Zaingiri where he was also buried. For some time Khwaja Ishaq lived as a *qalandar* but later he moved permanently to Mecca and Medina, and was buried in Medina.

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Qadiri, Tufail Ali (16th Century)

Tufail Ali Qadiri was an eminent mystic poet of the Qadiriya Order in Bengal.

Tufail Ali Qadiri was succeeded his uncle and father-in-law Hazrat Zakir 'Ali. He is also buried at Mangalkot. Through the efforts of Zakir Ali and other members of his family, the Qadiriya Order did great service in Bengal. They had thousands of followers, many of whom were noted officials and scholars.

The second marriage of Shah Tufail Ali took place in the family of Diwan Syed Raji Ali Balkhi (Chandan Shahid) of Midnapur, who was a noted Khalifa of Hazrat Shah Baz of Bhagalpur.

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Qaid-e-Azam Jinnah

See under Jinnah, Qaid-e-Azam

Qalandar, Shaikh Sharafuddin Bu Ali (14th Century)

Shaikh Sharafuddin Qalandar was a distinguished sufi saint of the Qalandariya order.

Shaikh Sharafuddin Bu Ali Qalandar was two distinguished saints of the Qalandariya order, they lived during the fourteenth century, the former at Panipat and the latter at Delhi.

Some of the characteristic features of the Qalandariya order which distinguish it from other orders may be mentioned here. The members of this order usually shaved their heads, eyebrows, beards and moustaches. They did not wear the traditional *khirqa*, but used to wrap their bodies with blankets and put on small loincloths. Metal rings and armlets were also used by them.

They did not settle at a place but wandered from place to place, usually accompanied by cats and monkeys. They lived a care-free life, ignoring the *shari'at* laws and even the norms of society. Unlike the mystics of other *silsilahs* the Qalandariya saints were aggressive in their dealings and could even resort to violence, whenever it suited their objectives. They were generally insolent and unpredictable in their behaviour.

Whether any of the disciples of Shaikh Sharafuddin or Maulana Hamid Qalandar reached Bengal and popularized this order is not known. The mystic literature of the period makes no reference to the organization of the Qalandariya order in Bengal. Some stray references about them in the Persian chronicles, however, indicate that a considerable number of Qalandariya saints were present in Bengal during the 13th and the 14th centuries and that they had close contact with the Sultans of the day.

Under Tughril, the rebellious governor of Sultan Balban, the Qalandars became very influential at Lakhnauti. One qalandar had attained a very high status in Tughril's counsels and was styled 'Sultan of Qalandars'. Tughril is said to have distributed large quantities of gold among the *qalandars*.

After defeating Tughril Balban killed many of them. But by the middle of the 14th century, they appear to have reorganized themselves, because Sultan Firuz Shah is reported to have used the Bengali *qalandars* as his spies against Shamsuddin Ilyas Shah.

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Qalaq, Khwaja Asadullah (1879 — ?)

Khwaja Asadullah Qalaq, a disciple of Khwaja Wazir of Lucknow, was an eminent sufi poet and scholar.

Khwaja Asadullah Qalaq, son of Khwaja Bahadur Husain Friaq, was a disciple and nephew of Khwaja Wazir of Lucknow. Qalaq used to call himself a disciple of Wajid Ali Shah just for pleasing the latter. Wajid Ali Shah honoured him with the titles of Aftabuddola, Shams Jung, etc.

In 1856, he was arrested and taken to Calcutta along with Wajid Ali Shah. He was released after seven months, and he returned to Lucknow where he died. His main works include: (1) *Wasokhte Qalaq* and a masnavi entitled *Qalaqnama* (1846); (2) Masnavi *Tilism-e-ulfat* written between 1840 and 1854: This long romantic masnavi is his masterpiece; (3) *Safar Ashob* (1872), a collection of poems in musaddas form containing 372 couplets. The work contains an account of his imprisonment and journey to Calcutta; (4) *Diwan Mazhar-e-Ishq* (1873).

The importance of Qalaq's writings lies in his *masnavis*. His masnavi *Tilism-e-ulfat is* a long romantic tale in imitation of Mir Hasan, but in poetic technique it imitates *Gulzar-e-Nasim* by Daya Shankar 'Nasim'. Its language is in chaste Lucknow idiom.

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Qalich Beg, Mirza (1853 — 1929)

Mirza Qalich Beg, born in 1853, was an eminent Sindhi poet and fiction writer.

Mirza Qalich Beg was an eminent poet and prose-writer. He was the son of Mirza Faridun Beg, who originally was a Christian and belonged to Georgia. Faridun Beg in his childhood went to Iran along with the prisoners of war, and later, about the age of ten, he was brought to Sindh as a gift for Mir Karam Ali, one of the rulers of Sindh.

Mirza Qalich Beg, though a son of a foreigner, was brought up in Sindhi atmosphere. He started his primary education with the learning of Arabic, Persian and Sindhi. He passed his Matriculation examination in 1872 from the University of Bombay, and the next year got admission to B.A. course at Elphinstone College, Bombay.

Mirza Qalich Beg was a brilliant student, but he could not pass the examination owing to sudden sickness and returned to Sindh in 1876. After passing the Magisterial examination of the British government, he entered the administrative service in 1880, and served in different parts of Sindh. In spite of his heavy duties in office, Mirza devoted himself to literary studies. He was well-versed not only in Sindhi but also in Arabic, Persian, English, Hindi and Urdu. He acquired a working knowledge of Gujarati and Marathi while studying in Bombay. He translated the masterpieces of other languages into Sindhi.

After his retirement from government service in 1910, he engaged himself in literary activities in good earnest. The total number of books written by him is more than three hundred, out of which about two hundred were published in his life time. He was honoured by the government in 1906 with the medal of *Qaisar-e-Hind* (Lion of India) and with the title of *Shams-ul-ulma* (The sun among scholars) in January 1924.

Mirza Qalich Beg's first publication is *B'arana shaira* (Poems for children, 1870), which he wrote when he was studying at the secondary school. During his studies at college, he wrote on Persian prosody and etymology. Later, he contributed significantly to every

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branch of literature. *Sauda-e-kham* (Immature ravings, Part 1, 1900, Part II, 1923) is a collection of Mirza's original Sindhi poems mostly based upon his personal experiences in youth.

His translation *Rubaiyat Omar Khayyam* (Rubais of Omar Khayyam, 1905) has been highly appreciated for its natural and lucid rendering of the Persian rubais into Sindhi. *Diwan Qalich* is a collection of the poet's original ghazals compiled by him in 1928 and published after his death by Sindhi Adabi Board, Hyderabad, in 1957. *Amulbu manika* (Invaluable gems, Part I in 1920 and Part 11 in 1923), *Motyuni ji dab'uli* (Casket of pearls, Part I in 1914 and Part II in 1923), *Chandana-haru* (Garland of sandalwood, part I in 1916 and part 11 in 1923) contain selected poems of Persian poets rendered into Sindhi verse by Mirza, while *Ajib jawahara* (Wonderful gems, 1917) is the collection of poems translated by him from English poetry.

No doubt, Mirza had a thorough knowledge of Persian prosody and one can rarely find metrical flaws in his verses. But his poetry generally lacks inspiration, and is overloaded with direct moral instruction. In the field of Sindhi prose, Mirza has practically enriched every branch.

A few of his works are: Essays: *Maqalat-al-hikmat* (Essays of wisdom, translation of Bacon's essays, 1877); Short stories: *Dilpasand qissa* (Entertaining stories, translation of *Lamb's Tales from Shakespeare,* 1890); Novel: *Dilaram* (1888) and *Zinat* (1890); Plays: *Laila-Majnu* (1880), *Khurshid* (1887); Literary criticism: *Shah Bhitaia* jo *ahivalu* (Life of Shah Abdul Latif, 1885), *Sabit Ali Shah* jo *ahivalu ain sandasi marsiya* (Life of Sabit Ali Shah and his marsiya, 1900); Autobiography: *Sao panu ya karo pano* (Green leaf or black paper, written in 1923 and published by Sindhi Adabi Board, Hyderabad, in 1965).

Mirza was a pioneer in every branch of Sindhi prose. His prose writings vary from small entertaining moral stories for children to very serious thought-provoking essays for highly educated people. He showed his scholarship by writing in the field of philology and compiling a dictionary of Shah Abdul Latif's petrify.

The style of Mirza's prose-writings changes according to their subject-matter and the age-groups for which they are meant. But it always shows clarity, brevity and use of simple collegial language. On the merit of his literary output, he was called *Ahab-e-adab* (The sun of literature) or the Shakespeare of Sindh.

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Qazi Abdul Ghaffar (20th Century)

Qazi Abdul Ghaffar, born in Moradabad, was an eminent Urdu journalist and prose stylist.

Qazi Abdul Ghaffar was born in the city of Moradabad and had his education there as well as at Aligarh. He entered politics as a strong supporter of the Khilafat Movement and the Indian National Congress. He visited the countries in West Asia and Europe, and on his return, he was elected Chairman of the Moradabad Municipal Board.

Later, he shifted to Hyderabad State and joined the daily newspaper, *Payam,* as its editor. The paper supported the nationalist movement and denounced the Nizam's autocracy. After 1947, he was appointed General Secretary of the Anjuman Taraqqi-e-Urdu (Hind) and went to Aligarh to take up the post. He died in Aligarh.

His main works include *Laila ke khutut,*

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Majnun ki diary (novelettes written in the form of letters and diary), *Usne kaha, Seb ka darakht, Tin paise ki chakri* (translation and adaptations), *Asar-i-Jamaluddin Afghani, Hayat-i-Ajmal* and *Asar-i-Abdul Kalam* (biographies of Jamaluddin, the famous Muslim thinker of Afghanistan, and Hakim Ajmal Khan and Abdul Kalam Azad,. Indian nationalist leaders), and *Naqsh-i-Firauq* (travelogue of Europe).

Qazi Abdul Ghaffar was a versatile personality. He was a political activist of the Khilafat Movement days and had close relations with the eminent personalities of the period, like Maulana Abul Kalam Azad, Hakim Ajmal Khan, Ansari and Sarojini Naidu. He worked as Assistant to Maulana Muhammad Ali.

As a journalist, he edited a powerful national Urdu daily, *Payam,* which trained a whole generation of Urdu journalists and set a very high standard of news-coverage and came out with fair and well-informed editorial comments—the task that was obviously difficult in a princely State ruled by the Nizam during the British period. His views were respected and the newspaper carved out its own place in the field of journalism.

As a literary stylist, Qazi Abdul Ghaffar had his own place. He wielded a facile pen and his prose was at once effective and logical. His novelette *Laila ke kbutut* was the first specimen of a truly psycho-analytical fiction written in Urdu, depicting a prostitute's search for identity. It ruthlessly describes the exploitation she is subjected to in a man's world. These letters, written with a colourful literary flavour, contain rare specimens of characterisation .

His *Majnun ki diary is* the reverse side of the picture painted through the observations of a male chauvinist, who finally finds his own human self and sheds his antipathy for the other sex.

His biographies have clear and sharp analyses of their heroes whose personalities Qazi Abdul Gaffar presents in an objective manner. He does not idealise them, but views them as human beings with creditable achievements, with serious human limitations though.

The biographies describe very interesting and absorbing accounts of the significant men of his times. The author's interest has remained in these works as always human, and his judgement and insight pierce through all considerations of rank and office.

Qazi Abdul Ghaffar is a prose stylist *par excellence,* and a novelist and biographer of significance.

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Qazi Qadan (1463 — 1551)

The world of daily life which the wide-awake, grown-up man who acts in it and upon it amidst his fellowmen experiences within the natural attitude as a reality.

Qazi Qadan was one of the earliest sufi poets of Sindh. The information with regard to the place of his birth and early life is not available. There is even difference of opinion with regard to the pronunciation of his name. It is said that his ancestors resided in Sevhan and Thatta, the two main centres of learning and literary activities in that period. The poet, however, spent most of the years of his life in Bakhar, another well-known town of Sindh, and in course of time became the Qazi of the town.

This prefatory quote provides a sure solid ground to take off to the mystical domain of Sindhi poetry by Qazi Qadan (1463-1551). At the time, when the Indian subcontinental Sufism is looked at from a purely Islamic point of view in some scholarly debates, the debates not unlike others under-taken in the past to Islamicise it, the extract helps us to view the Sindhi Sufi poetry (for that matter, any religious-mystic or secular-poetry) in its "reality" grounded in the

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common, day-to-day experience of the people themselves.

A people or a society is held together by its individuals in their collective consciousness, or collective conscience, as manifest in a particular set of moral and social ideas. The individuals who represent their society in its inborn, natural attitudes on life, or sometimes in their original thought constructs-original yet well-intergated into the life-experience of the people around-are great; all others go to make such greatness. Qazi Qadan was one such great man of his times, in Sindh.

The first-ever historical reference to him was made by Mir Muhammad Ma'sumi, a chronicler, in his *Tarikh-i Ma'sumi* written in Persian in 1600, when he (Ma'sumi) was about 65 years old. Besides being a younger contemporary to him, he belonged to the same place Bakhar in Sindh, to which Qazi Qadan belonged. In his Tarikh, he does not talk of Qazi Qadan as a poet; he describes him as a Qazi.

A religio political personage. At one place he says, "Qazi Qadan ibn Qazi Sa'id ibn Zainud-Din Bakhari was famous for his piety, continence and knowledge of *tafsir, Hadith* and *tasawwuf* (sufism). He became a disciple of Sayyid Muhammad Jaunpuri (d. 1505). He was appointed Qazi of Bakhar and the adjoining places by Mirza Shah Husain and exhibited an astute sense of justice tempered with compassion in deciding the disputes relating to *shari'ah*. His unshakable faith in Sayyid Muhammad Jaunpuri brought on his head the criticism of the Ulama of the day... He continued to hold the post of Qazi to a ripe old age when he resigned. The year 958/1551 saw his death."

After five or ten years (because the dates are not precisely established), we come across another reference to Qazi Qadan in Maulvi Muhammad Ghausi's *Gulzar-i Abrar,* a book (also in Persian) containing biographical notices of the celebrated Muslim saints and Sufis. The book was composed between 1605 and 1610. Its Urdu translation appeared by the title of *Azkar-i Abrar*, the accounts of the pious, from Ujjain Malwa in 1911. This work *Gulzar-i Abrar,* and not the later work *Bayan al-Arifin* written in 1630, was the first work which referred to Qazi Qadan as a poet.

The *Qazi Qadan Jo Kalam,* ed. Hiro Thakur, hereafter abbreviated as QQJK, in its pp. 55-6 wrongly observes, it was the *Bayan al-Arifin;* obviously, the QQJK is not conversant with the *Gulzar-i-Abrar*, or its Urdu translation *Azkar-i Abrar.* The *Gulzar-i Abrar* says about Qazi Qadan, "After accomplishing his formal education, he lost interest in it. He sought to solve the problematic of material world through change in moral outlook. He succeeded in this by overcoming his *nafs* (desire) and gained insight in the reality of things.

Here are some of his sayings consteituting the essence of his teachings which he put into verse in his native tongue Sindhi:

(I) The study of the Prophetic Tradition, Hanifi Law and Arabic Grammar never brought to my mind the aroma of gnosis ; what I sought I found beyond this world.

(II) All languages negate You (O God!) by the word "la", but You are out to prove Yourself.

(III) What does "la" negate, when nothing exists except Truth ?

(IV) If we consider deeply, then the One we seek is we ourselves.

He has written more thing of this kind than can be described here. But the beauty of every piece comes out in the style peculiar to the language in which it is written. A translation cannot retain the beauty of the original. Shaikh Ibrahim Sindhi whose tomb is to the north of Burhanpur was one of his devoted associates."

Main Muhammad Raza alias Mir Daryai Thattawi's Bayan al-Arifin (written in 1630) makes a mention of the fact that Qazi Qadan lived for a brief time at Dar Bela (now Dabhro) in Bakhar and there he came into contact with a *faqir* who drew him to the path of *haqiqah* (the Supreme Reality). The work also contains Qazi

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Qadan's seven *baits* alongwith those by Shah Abdul Karim.

The later work Tuhfat al-Kiram (written in 1767-68) throws light on Qazi Qadan, his predecessors and successors and affords us an important insight into his family tradition. It places his great-great grandfather Qazi Abu-al-Khair among the grand old men of Uch, a great seat of Sufi learning in the medieval Sindh. He along with his family moved to Bakhar, where he died.

Thereafter, Qazi Qadan's forefathers came to be known as *Bakhari*, or of Bakhar. Since, they lived also at Thatta and Sewhan, they sometimes are called Thattawi and Sivastani. Qazi Qadan's daughter Bibi Fatima, a *Rabi'a* of her time, knew the whole of Qur'an by heart. Her son (Qazi Qadan's grandson) Mian Mir of Lahore was Dara Shikoh's preceptor.

All the present-day descriptions of Qazi Qadan and his great poetry rest on such source books as mentioned above and also on the internal evidence obtained from his works. The individual scholarly readings of the two evidences-external and internal-partly explain some variance in these descriptions.

For instance, the historical fact that Qazi Qadan, whom Jam Nando, the Samma ruler of sindh, had appointed as Qazi and also the keeper of the Bakhar fort, failed to defend the fort against the invading army of Shah Beg (the Arghun Amir of Qandhar who had been defeated by Babur in his homeland in 1517) and quietly (or, peacefully) gave away the keys of the fort to Shah Beg in order to save the people from the possible bloodshed has been interpreted as an act of treason against one's own country.

One may look at this historical event from another point of view : Qazi Qadan loved his people and did not send them to the alter of slaughter by the alien sword, he stood for non-violence in the best tradition of the land (here it may be recalled, the Arab's also had the initial victory over Sindh in 712 owing to this attitude on the part of some Buddhist Governors of the Sindhian forts). For that purpose, one may have a closer look at the great role played by Qazi Qadan during the days Thatta was in the siege laid by Shah Beg in 1520, and Jam Firuz, successor to Jam Naudo, fled from Thatta, helplessly.

The Tarkhan Nama (written in 1654-55) describes it copiously: "Thatta was given up to plunder till the 20th of the month (December, 1520), in the course of which the inhabitants were treated with merciless severity and many of them were carried into captivity. The holy text, "surely when kings enter a village they destroy it," was fully exemplified in this instance.

At last, at the strenuous exertions of Qazi Qadan, a most distinguished scholar (who had by that time left Bakhar and come to live in Thatta), these outrages were put an end to, proclamation was made to the effect that the people of the city were to remain undisturbed" (the observation in the bracket mine).

Thus, we see, Qazi Qadan was an influential man of his times. Though a Qazi, a dispenser of the Islamic law, in the beginning, he rose to be a great Sufi. The fast-changing political scene in Sindh the transfer of power from the native Samma rulers Jam Nando and Jam Firuz to the alien Arghun Amirs Shah Beg and Mirza Shah Husain during his life-time-changed his outlook on life a great deal. The cruel ways of the world made him look "beyond the world" and turned him, an Islamic scholar, into a Sufi poet.

A man of justice (adal), he now looked for God's grace (fazl). According to the *Bayan al-Arifin*, a *dervish* of Dar Bela had initiated him into a new spiritual lore. Qazi Qadan could see that he who failed to establish a sense of generativity fell into a state of self-absorption and self-conceit and in which he would only look for the fulfillment of his personal needs. There came in his life a time for reflection and also for integration with the people at large and not with individuals-be they the rulers of the land.

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Not only he himself, his daughter Bibi Fatima and his grandson (through her) Mian Mir also took to the path of Spiritual Unity. Mian Mir was one year old, when his grandfather Qazi Qadan died; thus, he had the privilege of having his grand father's blessings, physically too. During his grown-up age, he was , as we know, so much known for his syncretic thought that he became the prince Dara Shikoh's friend, philosopher and guide, and was invited by the Fifth Sikh Guru to lay the foundation stone of the Golden Temple at Amritsar.

Qazi Qadan paves the way for the Sindhi Sufi poets of the later times. As is evident from the following chapters we find many an echo of Qazi Qadan's verses in those of Shah Abdul Karim and Shah Abdul Latif. He greatly influenced the two poets and, through them, others in the Sindhi poetic tradition. The later poets made more explicit use of Sindhi folk-tales like Sasui Punhu, motifs like spinning and dying and images like boat and swan.

In fact, Qazi Qadan provides a great link in the history of Indian subcontinental Sufism, which is essentially monistic, from the days of Abu ali Sindhi Sufi, the instructor of Bayzid Bistami (d. 874) to this day. It is the peculiar chemistry of the soil that makes the Indian subcontinental Sufi poetry distinct from the purely Islamic Sufi poetry, if any, elsewhere.

The present writer is of the view that Sufism as Islamic mysticism is a contradiction in terms, for the Sufis have never had a comfortable place in Islam, and that Indian Sufism in the broad framework of Bhakti Movement is one of the finest expressions of Indian composite culture.

The only evidence of Sindhi poetry known to us was seven poems of Qazi Qadan recorded in the Persian manuscript, *Bayan-al-arfin*, written by Mohammad Raza in 1628. Qazi Qadan was, therefore, considered to be the probable first poet in the Sindhi language.

Doubts had always lurked in the minds of the literary historians that there must have been some kind of highly developed literature in Sindhi preceding Shah Abdul Latif and Shah Karim and that the two poets were responsible for continuing the established tradition. It was through the research of Pandit Raja Ram Shastri that an old manuscript called *Santon ki vani* (Poetry of saints) was discovered by him in a village 'math' of Haryana. The manuscript *inter alia* includes 112 poems of Qazi Qadan. Later, these poems written in Devnagari script were deciphered by Hiro Thakur and brought out in a book form entitled *Qazi Qadan jo Kalamu* (Poetry of Qazi Qadan, 1978).

Qazi Qadan's sojourn in the realms of mysticism, his faith in truth and goodness and above all God, his untiring endeavour to overcome the tragic contradiction between art, artist and society, all these run through the poems which rest on the foundation of sufism.

The wave that engulfed the entire Sindhi community during the fifteenth century. Qazi Qadan wrote his poetry in the language and form prevalent in that century and wove into them his spirit and philosophy. When we read Qazi Qadan, we are within the realms of sufism; 'reason' seems to us shallow.

Now let us look in the light of the sociology of knowledge at the reality, and also at the "super-natural" reality viewed from that reality, in its Sindhi particulars as expressed in the poetry of Qazi Qadan.

Qazi Qadan, the philosopher of enlightenment, pushed the mystic poets, who followed him in the seventeenth century, some steps up the hill, and in theory, at any rate, this gain was consolidated by them.

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Qiyamu'd Din Rishi (15th Century A.D.)

Qiyamu'd-Din Rishi was an eminent sufi and outstanding disciple of Shaikh Nuru'd-Did of Kashmir.

Qiyamu'd-Din Rishi was outstanding disciple of Shaikh Nuru'd-Did of Kashmir. Nothing is known about his early life except that he had no formal education and that right from the very beginning he associated with holy-men. At some stage, he came into contact with the Shaikh and became his disciple. After some time, at the direction of Nuru'd-Din, he took up his residence at the village of Manzgam, where he established a cell near a spring called Dudh-Pokar.

Like many other Rishis, Qiyamu'd-Din fasted regularly and would eat only wild vegetables. Hardships and austere penances, to which he had applied himself, reduced him to skin and bone. When questioned why he reduced himself to this state, Qiyamu'd-Din burst into tears and said : "I am not literate enough to teach or guide anyone; I have not read the Qur'an; if I could, I might draw near to God. What other form of worship remain, but to enfeeble myself, to abandon food, and to practise austerities? Thus, I might move God to forgive me my sins."

After many years of such a life, Qiyamu'd-Din died at Manzgam, and was buried there. None of the sources mention the date of his death, and it is possible only to speculate that he outlived his *pir*.

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Quli Halbi, Hazrat Shah Anwar (14th Century)

Hazrat Shah Anwar Quli Halbi was an eminent sufi saint of Bengal.

Hazrat Shah Anwar Quli Halbi real name was Muhammad Kabir. The tomb of this saint is at Mulla Simla Furfure in the district of Hooghly. There is a mosque beside his tomb, which according to architectural experts belonged to the group of pathan style mosques built between 1460 to 1519 A.D.

A toghra (a sort of writing) in Arabic on the marble screen of the shrine indicates that the mosque was built by great Chhellugh Mukhlis Khan in 777 A.H./1375 A.D.

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Qutb Alam, Shaikh Nur (d 1415 A.D.)

Shaikh Nurul Haq was a great Chishti sufi saint and scholar of Rajasthan.

Shaikh Nurul Haq, popularly known as *Shaikh Nur Qutb Alam,* succeeded his father in his seat *(sajjadah)* after his death. Like his father he was a great scholar. It is said that he and Ghiyasuddin 'Azam Shah (1392-1410 A.D.) were educated under the same roof by a famous scholar, Shaikh Hamiduddin Kunj Nashin of Nagaur.

After obtaining the necessary knowledge in external sciences (*uhim-i zahir*), he was initiated by his father into spiritual discipline. He led a strict life during the period of his mystic training. He used to wash the clothes of the inmates of the *khanqah* and arranged hot water for them. He rendered personal service to the faqirs who visited the *khanqah* and to the disciples of his father.

Another work assigned to him by his father was to help the old women carry their water-filled pitchers, as, there was mud and mire near the well and women could not safely carry water. For four years Nurul Haq performed this service also. Besides on the occasion of urs, he had to make arrangement for the supply of water. He brought fuel for the kitchen from the forests for about eight years.

One day when he was coming back with a big load of firewood on his head, he met his brother Azam Khan, who did not like the miserable plight of his younger brother and advised him to renounce the mystic life and accept some post in the court; but he rejected the offer.

Perhaps, these duties of a menial type were assigned to him because the Shaikh wanted to inculcate in him the spirit of self-effacement, self-abnegation and humility. A son of a distinguished saint was prone to develop a superiority complex, but Shaikh Alaul Haq saw to it that his son did not behave as a saint, but as the servant of saints.

Shaikh Nur Qutb Alam's accession to the *sajjadah* in 800 A.H./1398 A.D., synchronized with the period of political unrest in Bengal. Raja Kans (Ganesh), a notable chief of Bhaturiah, who had served under Ilyas Shah the ruler of Bengal, gained substantial hold over the affairs of the state and ultimately seized the kingdom.

After usurping power, he is alleged to have persecuted the Muslims and killed several divines. Shaikh Nur Qutab Alam was deeply shocked at the states of affairs. He wrote a letter to Sultan Ibrahim Sharqi of Jaunpur (804-844 A.H./1401-1440 A.D.), seeking his assistance in the matter, and also asked Saiyid Ashraf Jahangir Simnani to persuade the Sultan to march against Raja Kans.

Ibrahim received the latter with due humility and discussed the matter with Qazi Shihabuddin Daulatabadi a great scholar of the age. He immediately responded, and invaded Bengal with a large army. When he reached the frontiers of Bengal, he escaped at Firuzpur (Pandua). This news alarmed Raja Kans, who went to Shaikh Nur and implored him to intercede on his behalf with the King of Jaunpur.

The Shaikh refused to intercede till he had become a Muslim. Raja Kans was ready for the conversion, but on his wife's insistence he changed his mind and brought his son Jadu (Narayan), who was then merely a boy of twelve

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years, to the Shaikh for conversion; and promised to abdicate in favour of his son.

Jadu was declared a Muslim after the recitation of the *kalima* and was given the Islamic name Jalaluddin Muhammad Shah. After this Shaikh Nur Qutb Alam requested Ibrahim Sharqi to leave Bengal who did so much against his will.

After his return Raja kans again took the reins of government into his own hands, reconverted his son to the old faith and started persecuting the Muslims, including servants and relatives of the Shaikh. He also banished Shaikh Anwar and Shaikh Zahid, the son the grandson of Shaikh Nur, to Sonargaon and tortured them. Shaikh Anwar was later put to death. It is said that Raja Kans himself died the very day Anwar was excuted.

Jalaluddin (Jadu) then succeeded his father, re-embraced Islam and became a zealous Muslim. He is said to have converted many Hindus to Islam and to have brought Shaikh Zahid back to Pandua.

It is said that once Sultan Ghiyasuddin Azam Shah (1392-1410 A.D.) sent to Shaikh Nur a tray full of food. The Shaikh accepted it in so respectful a manner that it moved Shaikh Husamuddin Manikpuri to protest, What is the need of paying such respect to a wordily sovereign by a King of the religion, But the Shaikh defended his action by citing a *hadith* in which the prophet had advised the Musalmans to maintain good relations with a Sultan.

Shaikh Nur Qutb Alam's personal life is said to have been simple and pious. The author of *Akhbar-ul Akhyar* says that when he travelled people followed him for miles out of respect; and many of them prostrated before him and kissed his feet.

He adhered closely to the Chishti mystic principle of behaving with forbearance and tolerance towards all sorts of people and winning their goodwill. Once a *faqir* happened to visit his *Jama'at khanah*, and started abusing the Shaikh but the Shaikh treated him with affection and gave him money before he left the *khanqah*.

Nur Qutb 'Alam died at Pandua in 818 A.H./1415 A.D. He left two sons, Shaikh Rifatuddin and Shaikh Anwar.

Nur-Qutb 'Alam had a large number of disciples, among whom Shaikh Husamuddin of Manikpur, Saiyid Shamsuddin Tahir, Saiyid Ali Akbar and Shaikh Ruknuddin gained prominence.

Shaikh Rifatuddin, the eldest son of Shaikh Nur Qutb Alam, probably succeeded his father. Nothing is known about him except that he lived a humble and simple life and was buried at Pandua near his father's grave. He was survived by his son Shaikh Zahid.

It appears from some of the letters of Shaikh Husamuddin Manikpuri that he gave spiritual guidance to Shaikh Zahid by writing to him. Shaikh Zahid, as stated earlier, was also banished to Sonargaon along with his uncle by Raja Kans; and was put to much inconvenience by Raja Kans. After the murder of Shaikh Anwar Kans tried to kill him also, but did not succeed in his design.

When Jalaluddin Muhammad ascended the throne after the death of Raja Kans, he recalled the Shaikh to Pandua. Henceforth he showed great respect for the Shaikh.

Shaikh Zahid died in circa 860 A.H./1455 A.D. and was buried at Pandua beside the grave of his father. He left ten sons behind him: Shaikh Sufi Shaikh Pir Mulla, Shaikh Ashraf, Shaikh Darvesh, Shaikh Qalandar, Shaikh Ahmad, Shaikh Ghaus, Shaikh Qutb, Shaikh Autab and Shaikh Abdal.

Shaikh Anwar, the younger son of Shaikh Nur Qutb Alam, Seems to have been trained and initiated in mystic discipline by his father. Like his father he also served the visitors and the inmates of the *khanqah*. It is said that he used to keep sheep and slaughter them for the guests of his father, but he himself did not take meat.

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Before he was thrown into prison by Raja Kans, he had once asked his father as to why the Muslims were oppressed by Raja Kans, when a saint like him was there. The Shaikh who was then absorbed in meditation replied in anger that the oppression would not stop till his (Shaikh Anwar's) blood was shed. After this incident, it so happened that Shaikh Anwar with his nephew Shaikh Zahid was banished to Sonargaon, and was executed by Raja Kans in circa 1418 A.D.

His body is said to have been brought from Sonargaon and buried at Pandua by the side of his father's grave. He had two sons, Shaikh Ajmal and Shaikh Akmal.

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Qutbu'd-Din Bakhtiyar Kaki, Khwaja (d. 1235A.D.)

Qutbu'd-Din Bakhtiyar Kaki was a leading sufi saint of the Chishti Order.

Ajmer and Nagaur undoubtedly remained important Chishti centres. But at the beginning of the thirteenth century, due to Mongol invasions in Central Asia and Iran, Delhi became the heart of the sufi movement. Sultan Shamsu'd-Din Iltutmish (1210-35) moved his capital to Delhi, and the Indian empire of the Delhi Sultans became the only peaceful region in the Islamic east.

Ghazni and the Afghan areas of the Ghurid empire were first seized by the Khwarazm-Shahs of modern Khiva in the U.S.S.R. and then by the Mongols, or Chingizids, who razed to the ground a large number of Central Asian and Iranian towns. Chingiz Khan himself pursued Jalalu'd-Din Mingburnu, the last Khwarazmian, overtaking him on the bank of the Indus. Although, Jalalu'd-Din offered stubborn resistance, he suffered a crushing defeat in November 1221.

After the battle, Chingiz Khan marched back towards the west, and his absence enabled Iltutmish to consolidate power in the Panjab, seven years later routing from Sindh his rival, Nasiru'd-Din Qubacha. The exodus of scholars and holy men from Central Asia and Iran after the fall on the Muslim powers to the Mongol barbarians, made Delhi the strongest eastern Islamic capital, the city medieval scholars loved to call the Qubbatu'l Islam (Cupola of Islam).

Qutbu'd-Din Bakhtiyar Kaki, the leader of the Chishti sufis in Delhi, it was a Herculean task to firmly establish the order there. Khwaja Qutbu'd-Din Bakhtiyar Kaki was born at Ush, in the province of the Jaxartes. During the tenth century, the area had become politically and commercially very important. It had also developed into a strong centre for sufis of the school of al-Hallaj. When he was eighteen months old., Kamalu'd-Din Ahmad Musa, the Khwaja's

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father, died, and his mother became totally responsible for the child. Learning the Qur'an under Aba Hafs, he finally committed it to memory after he had settled in Delhi.

As he grew older, the Khwaja became increasingly devoted to prayer and meditation. His mother organized a marriage for him, but finding his wife an obstacle to prayer. Qutbu'd-Din divorced her and left for Baghdad. There, in a mosque, he met Khwaja Mu'inu'-Din Chishti. So, impressed was Qutbu'd-Din Bakhtiyar with the latter's personality that he became Khwaja Mu'inu'd-Din's disciple, in spite of the fact that other eminent and pious sufis including Shaikh 'Abdu'l Qadir Jilani and Shaikh Abu'n-Najib Suhrawardi also lived in Baghdad at the time.

After the departure of Khwaja Mu'inu'd-Din from Baghdad. Qutbu'd-Din also left and travelled through Khurasan to reach Multan. There, he established a friendship with Shaikh Baha'u'd-Din Zakariyya. At the same time, the Mongols invaded Multan. Nasiru'd-Din, Qubacha of Multan, requested Khwaja Qutbu'd-Din for help against the enemy. Giving him an arrow, the Khwaja suggested he shoot it blindly into the enemy's camp. Qubacha obeyed, and the following day the Mongols retreated.

Although, in reality, the Mongols left the Indus region for political reasons, this further increased Qubacha's devotion to the Khwaja. Although, he urged Qutbu'd-Din to remain in Multan, the Khwaja went to Delhi sometime after 1221.

Shamsu'd-Din Iltutmish warmly welcomed Khwaja Qutbu'd-Din to Delhi, hoping he would live inside the town. The Khwaja, however, preferred to stay in Kiludhari, near the Jumna, but after a period he agreed to the Sultan's request. Twice weekly he was visited by the eminent people of Delhi. The Khwaja wrote to Khwaja Mu'inu'd-Din requesting permission to visit him at Ajmer but Khwaja Mu'inu'd-Din, believing he should continue his work there, ordered him to remain in Delhi.

The Khwaja's task in Delhi was made extremely arduous as it involved making the Chishti order respectable amongst the most eminent and prestigious Muslim divines of the Islamic world, many of whom had collected there.

About the same time Shaikh Muhammad 'Ata, called Qazi-Hamud'd-Din Nagauri, who had known the Khwaja at Baghdad, settled in Delhi. The Qazi, although a Suhrawardi was deeply interested in the practice of *sama* as a source for inducing a mystical state of ecstasy. Unwarvering in their opposition to *sama,* the 'ulama' were over-ruled by Iltutmish who supported the sufis, using them as a counter to the former.

The Sultan offered the post of *Shaikhu'l-Islam* to Khwaja Qutbu'd-Din, but after he refused it the office was conferred on Najmu'd-Din Sughra. For a period relations between Khwaja Qutbu'd-Din Bakhtiyar and Najmu'd-Din were cordial. Gradually, however, the Shaikh became jealous of the Khwaja and used the latter's practice of gaining spiritual ecstasy through *sam'a* as a pretext to incite the 'ulama' against him.

Khwaja Mu'inu'd-Din was prompted to visit Delhi to investigate the confrontation between the Khwaja and the Shaikh. Najmu'd-Din Sughra refused to call, as was traditional, on Khwaja Mu'inu'd-Din. Visiting the latter, the Khwaja upbraided him for his rudeness. The former apologized, admitting that he was concerned at the people's devotion to Khwaja Qutbu'd-Din.

Khwaja Mu'inu'd-Din promised that the Khwaja Qutbu'd-Din would accompany him to Ajmer. But Iltutmish and the people of Delhi were so upset at the Khwaja's departure that he was followed, and the dust on the road where he had passed was collected as a relic. Khwaja Mu'inu'd-Din was so moved at such a spontaneous and genuine sign of affection for his disciple that he urged him to return.

A traditional story which presents the sanctity and supernatural powers of Khwaja

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Qutbu'd-Din Bakhtiyar involved a tank which was built to overcome Delhi's water shortage. Sultan Iltutmish devised a scheme for it, but was unsure where to choose the site. According to tradition, the Prophet Muhammad appeared to both the Sultan and the Khwaja indicating a particular spot. Hauzi-i-Shamsi was excavated, and the area became significant, not only as a source of water, but more importantly, as a cultural and religious centre, where the spiritual and intellectual elite of Delhi would gather.

Another story regarding the Khwaja's supernatural powers is as follows. A poet named. Nasiri from Transoxiana, bagged the Khwaja to today for the success of his poetry at the Sultan's court. The Khwaja prophesied his good fortune in this regard. At court a recitation of the first verse failed to capture the Sultan's attention, but the poet mentally invoked the power of the Khwaja. At that point, the Sultan began to listen with rapt attention and afterwards rewarded him with thirty-five thousand *tankas*. In gratitude, the poet requested the Khwaja to take half for the poor, but the Khwaja refused to accept payment.

The Khwaja continually advised his disciples to assist people who were needy without heeding the result. An eminent disciple, Shaikh Faridu'd-Din or Baba Farid, sought his advice regarding the writing of amulets for which people were constantly asking. The Khwaja replied that the fulfilment of desires belonged to no-one; the amulets contained God's name and His words, and could be given to the people.

As he devoted himself entirely to fasting and praying, in true ascetic fashion Khwaja Qutbu'd-Din and his family lived in highly impoverished circumstances. Two versions explaining the addition to his name of the word Kaki or Man of Bread, exist and serve to depict the way in which he lived. According to Amir Khwurd, the Khwaja would on occasions borrow up to thirty dirhams (copper coins) from a neighbouring Muslim grocer for household expenses, repaying the money as soon as some futuh was received.

Later he decided to give up borrowing to suffice his family's needs and a piece of bread would miraculously appear under his prayer carpet. The grocer asked his spouse to discover from the Khwaja's wife why they no longer borrowed. The wife revealed the secret of the bread's appearance and it never appeared again.

The second story comes from Jamali. According to him the Khwaja's family totalled nine. His wife occasionally borrowed some money from a neighbour, a Muslim grocer, in order to feed her starving family. On one occasion the grocer's wife taunted the Khwaja's wife that without their loan the family would have starved to death.

The latter related the conversation to her husband who, after meditation, asked his wife to refrain from borrowing. He pointed to a niche in his cell and told his wife to go there and recite B'ismillah and she would get as much bread as she needed. So, the Khwaja became known as 'Kaki' as he lived on miraculously received breads alone.

Two sons were born to Khwaja Qutbu'd-Din Bakhtiyar. One survived after his death, but the other died when he was seven years old. The Khwaja's wife was deeply upset and her cries disturbed the Khwaja's meditation. When he was told of the death of his son, his wife's sorrow moved him. Had he known of the illness he would have prayed for the child, he said. The story depicts the complete other-worldliness of the Khwaja as he was totally unaware of his son's illness or death.

The death of the Khwaja is a story of great significance to sufis. He took part in a *sama'* ritual in the *khanqah* of Shaikh 'Ali Sijzi. When the musician recited the following verse, written by the celebrated sufi, Shaikh Ahmad of Jam, the Khwaja was seized with ecstasy:

> 'The martyrs of the dagger of *taslim* (surrender)
> Each moment get a new life from the Unseen World.

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Taken to his house, the Khwaja ordered the verse to be repeated each time he regained consciousness, which always occurred at the time of obligatory prayers. He then lapsed back into an ecstatic state. On the fifth night, 14th Rabi' I, 633/27th November, 1235, he died and was buried in Mahrauli about eleven miles from Delhi, at a place he himself had chosen.

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R

Rabindranath Tagore (1861 — 1941)

Rabindranath Tagore, born in Calcutta in 1861, has been acclaimed as the greatest literary figure in history.

Rabindranath Tagore has been acclaimed as perhaps the greatest literary figure in history. In sheer quality of work, few writers can equal him. His writings include more than 1,000 poems and over 2,000 songs; in addition, he wrote thirty-eight plays, twelve novels, 200 short stories and innumerable essays covering every important social, political, and cultural issue of his time. He was awarded the Nobel Prize for Literature (1913), the first such award to an Asian.

His short stories are compared favorably to those of Chekhov and Manuspassant. Not satisfied with just writing literary works, he also produced and directed plays and dance-dramas and acted on the stage. The songs he composed and set to music came to be known as *Rabindra Sangeet* (Rabindra Music) and are sung by workers and farmers, boatmen and society ladies, amateur and professional singers.

During India's struggle for freedom, young martyrs went up the gallows singing snatches of a Tagore Song, Tagore has the unique distinction of having his songs chosen as the national anthems of two nations, India and Bangladesh.

His lifelong interest in education led to his rounding a school for children (Shantiniketan) and a university (Visva-Bharati). In fact, he was affectionately called *Gurudev* (Revered Teacher). In his old age, he took to drawing and painting and produced 2,500 picture. His work was exhibited, with success, in Europe and India. Tagore's own life was a perfect example of his philosophy of creativity, harmony, love and joy.

Rabindranath Tagore was born into a very distinguished Bengali family. his grandfather, Dwarkanath (1794-1846) became one of Calcutta's leading business magnates and cultural leaders. "Prince" Dwarakanath was a friend of Raja Rammohan Roy, the architect of the Indian Renaissance.

His father, Debendranath (1817-1905), although competent in business affairs, was spiritually inclined and spent much of his time in religious pursuits. He was called *Maharishi* (the Great Sage). Debendranath had a large family, fifteen children in all. Rabindranath was the fourteenth and, since a younger brother died shortly after, also the youngest child.

The Tagores lived in an exciting ambience of culture, music, and amateur theatrical. Hence young Rabindranath was drawn to the arts. His most important childhood experience was a tour of the Western Himalayas with his father. Rabindranath was then twelve. The beauty of nature, the religious personality of his father, and the daily recital of verses from the *Upanishads* made an indelible impression.

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Rabindranath did not take to formal education. He was in and out of public schools; even the tutors at home could not "educate" him. Later, his attempt to obtain an education at the University of London was inconclusive. Rabindranath was a self- taught man.

He started writing poetry in his early teens. In 1882, when Rabindranath was twenty-one, his first major volume of poetry. *Sandhya Sanget* (Evening Songs), was published. This was the beginning of a steady stream of poems that flowed from "the Poet" (as he was called) throughout his long life. His last poem was composed five days before his death.

In 1890, his father put Tagore in charge of the family estates. Living on a riverboat on the Ganges, he came in close contact with ordinary village folk. His observations form the basis of may of his short stories. During this period his sympathies for the poor widened, and he initiated Rural Community Development projects.

Years of Sadness followed. His father, his wife, a son, a daughter, and a close associate died between 1902 and 1907. But Tagore braced himself and remained engaged in his literary work, his national work for Indian emancipation, and his educational work at his school.

In 1912 his most famous book of poems, *Gitanjali*, was published in England. In 1913, he was awarded the Nobel Prize in Literature. Soon Tagore became an international celebrity. He under took lecture tours in the United States. Europe, South America, China, Japan, Malaya, Indonesia, Iran and Iraq. He was knighted by the British crown in 1915, but he returned his knighthood in 1919 as a protest against the British massacre of unarmed civilians in Amritsar.

After a long and distinguished life of creative work and national service as well as being a voice for love and international harmony all around the world, the Poet breathed his last at the age of eighty. He had dictated his last poem only five days before his death on August 7, 1941.

The philosophy of Rabindranath Tagore is founded on a poet's vision of Reality. It is harmonious with India's traditions; after all, the Indian word for philosophy is *darsana*, which means vision. Tagore says:

> When I was eighteen. a sudden spring breeze of religious experience came to my life for the first time and passed away leaving in my memory a direct message of spiritual reality (*My Reminiscences*)

The kernel of the Poet's world view is present in this experience. The Supreme Being is a spiritual reality. The Supreme sends a message to Man; it says: "I love you and I ask for your love. We both need each other's love for self-realisation. I have created nature as a stage for our love play. The beauty of nature will open your heart to love and, thereby, you will attain your highest good."

Tagore's philosophy springs from the teachings of the *Upanishads*. He was well aware of the fact that a major tenet of the Unpanishadic teachings was the primacy of the impersonal Absolute. He accepted this teaching but went on to assert that the impersonal Absolute presents itself to Man as a Divine Personality. Limitation of the Unlimited (the Supreme) is personality. God (the Supreme) is personal when he creates.

Tagore's philosophy starts with the premise that there is a Supreme Being. He says that the vision of the Supreme. One is a direct and immediate intuition. We feel God as we feel light. He also claims that joy is a criterion of truth. Hence, the joy we feel in our vision of the Supreme is evidence that the Supreme exits. Man has three sources of knowledge: (1) senses, (2) intellect, and (3) feeling. By senses man knows the world, by intellect man discovers science and logic-centered philosophy, but it is by feeling that man discovers the Supreme Person.

Tagore objects to the traditional Advaita-Vedantist view that the Supreme, who is perfect, is formless and impersonal. If the formless had

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been the real perfection, the form would have found no place in the universe. Since there if form, the formless must have fulfilled itself in form. Moreover, if the Supreme creates form, then it must be a personality since creativity is the defining feature of personality.

The Supreme Person creates the world of forms as *lila* (Play). But to what end? Its own self realisation. Self-realisation consists in obtaining the highest good. Love is the highest good. God (the Supreme Person) creates human beings in order to realise the bliss of love, which is possible only if lover and beloved are separate entities. Thus the self-sundering of the Infinite to create duality for its own realisation.

> Thus it is that they joy in me is so full.
> Thus it is that thou hast come down to me.
> O thou lord of all heavens, where would be thy love if I were not?
> And for this, thou who art the King of kings has decked thyself in beauty to captivate my heart.
> And for this thy love loses itself in the loveof thy lover, and there art thou seen in the perfect union of two. (*Gitanjali*)

Tagore believed that nature is created both as man's home and also as an instrument which, through its beauty, awakens the human heart and directs it towards the Beloved (the Supreme). Just as an artist creates a work of art both to express and evoke a certain mood (*rasa*), the Supreme Person creates the would of nature to evoke love in the human being. According to Tagore, the fundamental fact about "man" (the human being) is his dual nature. Man is Earth's child and Heaven's heir. Like the lotus, which has its roots in mud but its flower in clear sunlight, man has a finite pole in the world of necessity and an infinite pole in aspirations, towards divinity.

Tagore calls man the "angel of surplus" since the spirit of man has an enormous surplus far in excess of the requirements of the biological animal in man. Civilisation is the product of surplus in man. Science, philosophy, art, religion all these are made possible by this surplus. It enables man to surpass his biological inheritance. Tagore also applies his concept of surplus to the Supreme and says that the Supreme is boundless in his superfluity, which express itself in world process.

All his least development level, the human being is a desiring animal. The tendency is to desire things and people for self aggrandizement. If one persists in this path, it will prove fatal to one's true well being:

> "When I desire another, it is I who am caught in the coil.
> "The whole object of the human being is to free the personality from the contraction of self in desire into the expression of soul in love.
> "Prisoner, tell me, who was it that bound you?".
> "It was I," said the prisoner, "who forged this chain very carefully. I thought my invincible power wouldhold the world captive leaving me in a freedom undisturbed. Thus night and day I worked at the chain with huge fires and cruel hard strikes. When at last the work was done and the links were complete and unbreakable, I found that it held me in its grip " (*Gitanjali*)

Sadhna, the true realisation of life, leads from love of self to love of others—family, friends, humans, animals, trees. To love God's to love the entire creation. We move from duality to unity: "The same stream of life that runs through my veins night and day runs through the world and dances in rhythmic measures (Gitanjali). Tagore says:

> We can look at our self in its two different aspects.
> The self which displays itself and the self which transcends itself....The lamp contains its oil, which it holds securely in its close grasp....Thus, it is separate from all objects around itself and is miserly.
> But when lighted it finds its meaning at once: its relation with things far and near is established, and it freely sacrifices its

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fund of oil to feed the flame.... Such a lamp is our self. (*Sadhna*)

Tagore advocated the religion of humanity. To have a religious life, a person must live by one's *dharma*, one's essential quality. This means one must respond to the love-call of the Supreme with love; love for God includes love for humanity and all of nature. Religion is love, harmony, simplicity. "While God waits for his temple to be built of love, men bring stones". Tagore was against idolatry, superstition, and religious fragmentation. It a letter, he wrote, "We must go beyond all narrow bounds and look towards the day when Buddha, Christ and Mohammad will become one". His was the ideal of Universal Humanity.

As a bipolar being, the human being must engage externally in coping with nature and internally in developing spiritually. Early in human history the Indian sages, who lived in forest-hermitages and enjoyed intimacy with nature, developed a spiritual philosophy (although material progress was not neglected). By contrast, Western civilisation was developed in the cities and therefore emphasised the external goal of conquest of nature (although spiritual progress was not neglected.) As time went on, each civilisation went off in the wrong direction. The West succumbed to the love of power and material goods and India succumbed to empty spirituality. Bengal in the late nineteenth century, in the times of Tagore's youth, was the place where was the worst of the West and India combined to produce cultural disaster. Tagore's social and political philosophy developed against that background.

Tagore keenly felt the social evils of his society—poverty, superstition, untouchability, oppression of women—and he fought against all of them. At the same time, he did not fall victim to the emotional reaction of his time, which found the West to be the source of all evil. He welcomed Western science and Western beliefs in individual worth, freedom, and democracy. He believed that it was Indian society's many failings that enabled the British to rule India. Even before Gandhi, Tagore started Rural Community Development programmes to help farmers help themselves.

During Tagore's lifetime, Western civilisation became increasingly self-destructive, a tendency culmination in the two World Wars. Tagore was keenly aware of its failings, and in his writings he emphasised his cherished values: unity in diversity, harmony, creativity and interiority.

Nationalism, which in modern times had deteriorated from patriotism to chauvinism, drew Tagore's censure. He believed that nationalism was individual selfishness raised to a higher level. Just as a human being must rise from self-centeredness to love for all, countries too must grow to love other cultures and nations. Tagore prays:

> Where the mind is without fear and the head is held high;
> Where knowledge is free;
> Where the world has not been broken up into frag-
> ments by narrow domestic walls;.....
> Where the clear stream of reason has not lost its
> way into the dreary desert sand of dead habit,...
> Where the mind is led forward by thee into ever- widening thought and action—
> Into that heaven of freedom, my father, let my country awake. (*Gitanjali*)

Tagore's love for children and his own childhood experiences encouraged his lifelong commitment to education. He felt that traditional schools imprison children. Children are born with a power to be happy and to make others happy. But in our schools they are like flowers pressed between book leaves. Even further smothering of creativity results from teaching children, not in their mother tongue, but in a foreign language (which is English in India). Tagore decided to start a school modelled after the ancient hermitage schools of India. He called his school Shantiniketan (The Abode of Peace):

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> I tried my best to develop in the children of my school the freshness of their feeling for Nature, a sensitiveness of soul in their relationship with their human surroundings, with the help of literature, festive ceremonials and also the religious teaching which enjoins us to come to the nearer presence of the world through the soul, thus to gain it more than can be measured—like gaining an instrument in truth by bringing out its music. (The Religion of Man).

Tagore also believed in teaching through manual work. There was a garden and handicraft shop attached to the school. Tagore's ecological consumes were manifested by tree planting ceremonies.

Later Tagore widened his educational commitment by founding a university—Visva Bharati—where he sought to create unity in diversity by having an international faculty. Tagore kept embarking on strenuous lecture tours and dramatic tours to finance his education enterprises throughout his later years. He saw his two schools as his lasting concrete legacy.

Tagore's ideal was the Universal Human Being—rational Humane, creative, and spiritual. He was himself such a person. His most dominant single quality, which might explain his personality and his genius, was love; he was first, last, and above all else a lover. The Poet sang:

> My breath will cease,
> With these my parting words:
> "How much I have loved!"

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Radha (10th Century B.C.)

Radha, beloved of Krishna, was one of the most popular and celebrated pair in Indian mythology.

A vast mass of legends has gathered around Radha and Krishna, one of the most popular and celebrated pair in Indian mythology. The love story has invested their characters with a degree of mysticism; Radha has been interpreted as the soul that encircles Krishna, the Lord, the eighth incarnation of Vishnu. For the religious minded the soul cries out, "Lord, my love, ever kind and restless in drawing me, your devotee, away from danger, when shall you be in the field of my vision."

Radha came of a peasant family of Gokul, near Mathura ruled by Kansa. She was born on the eighth day (*Ashtami*) of *Bhadra Shukla paksha*, daughter of Vrishabhanu and Kalavati. Radha grew up in the company of other peasant boys and girls, prominent among whom was Krishna (Vasudeva) of the family of Nanda and Yashoda.

Krishna's tantrums brought him closer to Radha and the two developed fondness for each other. She was enchanted by his play on the flute and often the *gopas* and *gopis* indulged in innocent frolic.

The dream came to an end when Krishna and his brother Balaram had to leave for Mathura never to come back to their village. After ending the tyrannous rule of Kansa and killing him, Krishna moved his seat to Dwaraka, in Gujarat.

Radha suffered the pangs of separation for her sportive beloved throughout her life. Once remembering his *gopis* and *gopas*, Krishna sent his bosom friend Uddhava with a message to Radha but its philosophic content failed to console the love torn Radha. (According to one source, Radha was married to one Rapan). Radha had treasured memories of Krishna's company, especially in Rasa, the well known dance.

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At Dwaraka, Krishna took Rukmini as his wife. Though Krishna did not marry Radha, his name is associated with Radha's—Radha as *the* consort of Krishna. This is a unique instance of a 'girl', who ditched by his 'boy friend' deprived the latter's wife of her legitimate status. It is Radha and Krishna that figure everywhere. Only in the form of Vitthala, Krishna has Rukmini with him.

Nimbarkacharya started a sect in Vrindavan and later in the 15th century Vallabhacharya propagated his cult of *Bala Lila* of Radha-Krishna. Chaitanya too was deeply affected by Radha-Krishna. Radha's devotion, has influenced innumerable people, including poets and artists who have written, sung and painted the love-lore of Radha and Krishna.

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Radha Krishan

——, See under Krishan, Mahase

Radhakrishnadas (1865 — 1907)

Radhakrishnadas, born in 1865, was a versatile Hindi novelist, dramatist, essayist, biographer and poet.

Younger cousin of Bharatendu Harishchandra, Radhakrishna lost his father in his childhood and was brought up under the guardianship of Bharatendu who was his elder by fifteen years. It was in his company and through his inspiration that Radhakrishna developed interest in Hindi language and literature. A versatile iitterateur, he enriched Hindi with his novels, dramas, essays, biographies and poems.

Besides completing the drama *Sati pratap* left incomplete by Bharatendu, he wrote a social drama *Dukhini bala* (1880) in which he criticised the social evils, especially those related to marriage. Besides, he wrote such historical dramas as *Maharani Padmavati* (1893) and *Maharana Pratap* (1897). His historical novels are based on well-known historical episodes and personalities.

History and legend, fact and fiction, romance and chivalry are so nicely intertwined in these works that they catch the fancy of the reader. His *Nissahaya Hindu* (1980) is considered the first political novel in Hindi. It deals with the bigotry of foreign Christian missions and the practice of cow-slaughter. His poems, mainly full of patriotic feelings and *bhakti*, have been collected and published along with his of other works in *Radhakrishna granthavali.*

As a person fully dedicated to the service of Hindi, Radhakrishnadas organised the research-wing of the Kashi Nagari Pracharini Sabha, edited the *Nagari Pracharini patrika* and helped in the regular publication of anofher reputed Hindi journal, *Saraswati*. He was also the first President of the Nagari Pracharini Sabha and worked for the cause of Hindi.

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Radhakrishnan, C. (1939 —)

C. Radhakrishnan, born at Chamravattam in Central Kerala in 1939, is an eminent journalist and fiction writer of Malayalam literature.

C. Radhakrishnan was born at Chamravattam near Thiroor in Central Kerala. He had his university education in Calicut and Palghat, he was enrolled as a postgraduate student of Applied Physics in Victoria College, Palghat, but before completing the course.

He accepted the post of Scientific Assistant in the Astrophyical Observatory at Kodaikanal

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in 1961. After working there and at Pune for a period of four years, he resigned the post to become the Senior Sub-editor of *Science Today,* a journal managed by the *Times of India* group. He left this job too and settled in Cochin, choosing to be a full-time writer and a freelance journalist.

As a winter, Radhakrishnan sprang to fame when the script of his first novel, *Nizhalppadukal* (In the shadows), was adjudged to be the best in the novel competition conducted by the *Mathruhhumi Weekly* and serialised in its pages. Its subsequent publication in the book form won him the Kerala Sahitya Akademi Award. Almost all the novels written by him subsequently were first serialised in the periodicals before their publication in a book-form.

Apart from *Nizhalppadukal,* Radhakrishnan has written twenty-three novels. *Puzha muthal puzha vare* (From the river to the river), *Pullippulikalum vellinakshathrangalum* (Leopards and silver stars) and *Spandamapinikale nandi* (Farewell to seismograph) are three of the more notable among them. The last won him the Sahitya Akademi Award in 1988.

One of the common features of most of his novels, true to his grounding in science and his rational outlook, is that his characters present a world of disgruntled scientists and technologists working in research centres and laborstories. A few of his novels like *Swapna parampara* (A series of dreams) illustrate.

His ability to keep abreast of the times in dealing with material relating to mental aberrations such as schizophrenia. Perhaps, the quintetsence of what Radhakrishnan learned from his observation of contemporary society is expressed in the following words in the preface to his latest novel *Ivide ellavarkum sukham thanne* (1988): "There is no one who has not got either the ability to see the right path or the freedom to go along it. All that is required is the courage to regard discomforts and losses as negligible." Another important feature of his novels is that many of characters are non-Keralites.

Radhakrishnan's other works include four collections of short-stories, a play, a collection of poems, a travelogue and three books on science.

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Radhakrishna Sarma, Challa (1929 —)

Challa Radhakrishna Sarma, born in 1929, is a trilingual writer, poet and critic of Telugu, Tamil and English.

Challa Radhakrishna Sarma had his M.A., Ph.D. and M. Litt. degree from Madras University, and is a trilingual writer. In Telugu, Tamil and English, he has published more than fifty books, such genres as poetry, drama, essay criticism, biography, etc. He has also translated many books into Telugu and Tamil.

Some of his famous works are: *Vyasa manjusha* (Historical essays, 1960), *Jayinchina janata* (Poetry, 1972), The *Ramayana in Telugu and Tamil* (A comparative study. 1973) and *Telugu and Southein Languages* (Research work, 1975).

Sarma has also compiled a pictorial dictionary and written many biographical sketches, songs and essays for children. Some of his writings have been translated into Tamil, Malayalam, Marathi, Hindi and English.

Being influenced by Marcus Aurelius and Valmiki, he believes in the fusion of the eastern

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and western cultures. He started writing in classical Telugu, but slowly emerged into a champion of the spoken idiom. He represented the Sahitya Akademi at the forty-ninth conference of the U.A.I. held in Munich in 1975.

Sarma also worked as Regional Secretary of the Sahitya Akademi, Madras from 1969 to 1981. He has also worked as Professor and Head of the Department of Telugu at the Madurai Kamaraj University, Madurai.

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Balasubramaniam, K.M., *South Indian Celebrities*, 2 Vols.

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Radhakrishnan, Sarvapalli (Dr.) (1888 — 1978)

Sarvapalli Radhakrishnan, born at Tirutani in Madras in 1888, was a versatile genius—a great scholar, a great philosopher, a great seer, a great writer, a great orator, a great statesman, a great administrator, all combined.

Dr. Sarvapalli Radhakrishnan was born on 5 September 1888, in Tirutani, a well-known religious centre in the Madras State. He was the second son of Veera Samayya, a tahasildar in a zamindari. It was a middle-class, respectable Hindu Brahmin family. Indeed, the place, the time and the family were most suitable, from every point of view, for the advent of a new philosopher-statesman, so direly needed in those turbulent days of the awakening of a very ancient and glorious nation, drowsy and dormant in its own ignorance and indolence, for reasons well known to all.

Radhakrishnan was a profound scholar, brilliant speaker, voluminous writer, keen philosopher, gentle humanist, and certainly the most persuasive spokesman for the richness and relevance of ancient Hindu thought. His career took him from the University of Mysore to that of Oxford, from the UNESCO to the Indian Embassy in Moscow, from the Vice-Chancellorship of Andhra University to the Presidency of the Indian Republic.

He was a fine, and not all too common, example of a man of intellect recognised and reward not only by his own people but by the world at large, honored and chosen as symbolic head of a modern nation. When he became President of the Republic, it was the closest instance of Plato's philosopher-king in modern times.

More effectively than any other apolosist for ancient wisdom, Radhakrishnan expounded to modern man the essence and inner significance of the Bhagavad Gita and the Brhama Sutras, of Vedanta and the Hindu view of life, in terms and metaphors that are intelligible to the wester-educated reader of the twentieth century.

For the grand conceptions and allusions that Radhakrishnan richly used were neither meant for, nor within easy reach of, those confined only to the Indian context. He freely quoted Plotinus and Paul, Socrates and Spinoza, and referred to Whjitehead and Bergson with equal ease. His fluid prose has a charm that only the very literate can savor. Nor wonder, he was held in the highest esteem within the prestigious portals of academia

As usual in those days, Radhakrishnan was married in 1906, at the tender age of 18 and while still a student, to Sivakamamma, and spent a happy conjugal life with her for half a century before she died in 1956.

Bright and brilliant, with a scholarly disposition and a serene and saintly demeanour, from the very beginning, Radhakrishnan spent the first eight years of his life happily and fruitfully in his home town with his parents. The

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peaceful and exhilarating atmosphere of that well-known and well-loved place, as well as the benign influence of his parents who, as was common in the South, were intensely religious in the traditional sense, went far in moulding his character and sowing a lively seed of religiousness and moralism in him.

It was, indeed, an indubitably significant fact that Radhakrishnan's parents, though orthodox thought it fit to send their beloved son to Christian Missionary Schools and Colleges: Lutheran Mission School, Tirupathi (1896-1900), Vellore College, Vellore (1900-04), Madras Christian College (1904-08).

The wonderful far-sightedness, open-heartedness and broad-mindedness of his revered and beloved parents, which enabled them, in those days of blind prejudices and equally blind social taboos, to send their son to well-known, well managed, well-disciplined Christian educational institutions—stood him in good stead throughout, making it possible for him to acquire specially Occidental qualities like a sense of duty, punctuality, discipline, sobriety and the like, together with specially Oriental qualities of religiosity, calmness, patience, faith in God and men.

Radhakrishnan's choice of Philosophy as his main or Honours subject in his B.A. degree course was due to a very fortunate accident. At that time, he was really rather baffled as to what particular Honours subject to choose from amongst the possible five, viz., Mathematics, Physics, Biology, Philosophy and History.

Then, purely accidentally, and out of a mere boyish curiosity, he read three well-known works on Philosophy, passed on to him by one of his cousins who had that year obtained the B.A. degree with Philosophy Honours; and that definitely decided his future course of studies.

He studied Sanskrit and Hindi also; and had a good deal of interest in the traditional languages of India. He read also the Vedas and the Upanishads with great care and reverence.

It fact, Radhakrishnan was, and is, still today, a reader and a digester in the true sense of the terms. For, what he read—and he read widely and lovingly all kinds of good books—did not remain an external acquisition, an ornamental decoration, with him; but blossomed forth in him in fullest glory and grandeur.

It is not always that in this strange world of ours inner worth is accompanied by outer success. But Radhakrishnan is a glorious exception in this regard. For, all throughout his brilliant career, honour after honour was showered on him. The following are some of the main posts held by him most fittingly and efficiently: Lecturer in Philosophy, Presidency College, Madras, in the Madras Provincial Educational Service, after graduation; Assistant Professor of Philosophy in the same College for five years; Professor of Philosophy, Mysore University (1918-21); King George V Professor of Philosophy, Calcutta University (1921-31) and again (1937-44); Vice Chancellor of the Andhra University (1931); Spaulding Professor of Eastern Religion and Ethics, Oxford University (1932-52)—first Indian to be so appointed; and Vice-Chancellor of the Benares Hindu University (1942).

Among the cultural posts held by him may be mentioned: Leader of the Indian Delegation to UNESCO many times (1946-50); Chairman of the University Education Commission (1948) appointed by the Government of India; Chairman of the Executive Board of UNESCO (1948); President of UNESCO (1952); Delegate to the P.E.N. Congress (1959); Vice-President of International P.E.N.; Honorary Fellow of the British Academy (1962); Representative of the Calcutta University at the Congress of Philosophy, Harvard University, U.S.A. (May 1962).

Among the political posts held by him may be mentioned: Ambassador-Extraordinary and Minister-Plenipotentiary to the U.S.S.R. (1949-52); and President of India (twice : 1952-56 and 1957-62); Vice-President of India

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(twice: 1952-56); and 1957-62); and President of India (1962-66).

Among the Lectureships held may be noted: Upton Lecturer, Manchester College, Oxford; Harwell Lecturer in Comparative Religion, University of Chicago; Hibbert Lecturer, University College, London and Manchester (1929).

Among the Honorary degrees and distinctions achieved were: Knighthood (1931); Honorary Ph.D (Teheran University, 1963); Honorary D.Litt. (Tribhuvan University, Nepal, 1963); Honorary Doctor of Law (Pennsylvania University, 1963); Honorary Ph. D. (Moscow University, 1964); Honorary Doctor of Law (National University of Ireland, 1964); over one hundred Honorary degrees including those from Oxford, Cambridge and Rome Universities; Honorary Member of the Order of Merit, Backingham Palace (12 June 1963).

He also made Goodwill tours to Singapore, Indonesia, Japan and China (September-October 1956); to Belgium, Poland. Czechoslovakia, the Soviet Union, Hungary and Bulgaria, African countries like East and Central Africa (June-July 1956); to Indo-China States , China, Mongolia and Hong Kong (September 1957). He also paid State visits to Great Britain (June 1963), to Nepal (November 1963) and to U.S.S.R. and Ireland (September 1964).

Radhakrishnan was, and still is, one of the most celebrated writers of the present generation. His works are many and varied on philosophical, theological, ethical, educational, social and cultural subjects. He contributed also numerous articles to different well-known journals, which, too, will prove to be of immense value to enerations to come.

But what is most felt after reading any of his valuable works or articles is its wonderful liveliness. Truly, his articles are not merely outer expressions of his inner thoughts, but, what is more, infinitely more, emblems and embodiments of his very life—life that merrily dances forth in the fortuitous, zig-zag way of the world, removing all its obstacles in its own inner irresistible urge and boundless boldness. Hence, it is that his works, written in an incredibly simple, sublime, soft and serene way, are so very enchanting, enlivening, exhilarating to all.

As a matter of fact, as is well known, it is very difficult to express very abstract and abstruse philosophical thoughts in easily intelligible and enchantingly sweet language. But Dr. Radhakrishnana, like the great and revered Rabindranath, is one of the few who could accomplish this apparently impossible feat. That is why, his philosophical writings are not ordinary scholarly dissertations, but also melodious poetical perfections of great and permanent value.

His first book, 'The Ethics of the Vedanta and Its Material Presupposition', being his thesis for the M.A. degree examination of the Madras University, published in 1908, at the tender age of twenty only, at once established his fame as a great philosophical writer of undoubted ability. All his later works are landmarks in their respective fields, like 'The Philosophy of Rabindranath Tagore' (1918), 'Idealistic View of Life' (1932), 'Eastern Religions and Western Thought', 'Reign of Philosophy in Contemporary Though', 'Kalki or The Future of Civilisation', 'Indian Philosophy' (2 vols.', etc.

Dynamic in personality, quite in demeanour, austere in habits, unostentatious in behaviour, just in decision, prompt in action, simple in his dress, sympathetic in his dealings—such is our revered Dr. Radhakrishnana. He is a living, loving symbol and lovely emblem of our age-old Indian culture and civilisation. Nothing much need be said here regarding his ideas and attitude towards different issues.

For, the central refrain of his Life's Music reverberates through every walk of his blessed life. That is why he is a Monist in Philosophy, believing in one Reality, viz., Spirit; a Monotheist in Religion, believing in one God; an

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Eudemonist or Perfectionist in Ethics, believing in inner perfection as the *summum bonum* or the highest end of life; a Socialist in Politics, believing in mass or universal uplift. His whole glorious life proves anew the eternal truth of that well-known Platonic maxim, viz., "Those States only flourish where kings are philosophers, philosophers, kings" (Plato's *Republic*).

Radhakrishnan is considered as the greatest living philosopher of India, and one of the greatest living philosophers of the world. In 1952, the Library of Living Philosophers, an institute of world-wide repute, brought out a massive volume on 'The Philosophy of Sarvapalli Radhakrishnan', devoted wholly to a critical appreciation of his philosophical doctrines.

This proves beyond doubt that he is universally considered to be one amongst the most notable of modern philosophical luminaries, like G.E. Moore, Bertrand Russell and Karl Jaspers, about whose works also the above Library published separate volumes.

According to our Indian view, the highest aim of human life is to be, step by step, a '*Brahmachari*' (or one who lives and moves about and believes in Brahman), a '*Brahmajnani,' (or* one who knows Brahman), or the Absolute) and finally, a '*Brahmvadin*' (or one who speaks or writes about Brahman or the Absolute).

Here, we find Knowing, Doing and Speaking or Writing all go together; or, are intimately, intrinsically, indissolubly connected. Thus, theory must end and fructify in Practice, Knowledge in Action, Philosophy in Ethics—in short, the root in the fruit. Dr. Radhakrishnan—himself a real 'Brahmachari', a real 'Brahmajnani', as well as a real 'Brahmavadin'—subscribed to this theory all along. In his very first work, 'The Ethics of the Vedanta and Its Material Presupposition', published as early as 1908, he clearly and forcefully asserts this. Compare—"Philosophy in India is not an abstract study, remote from the life of man....The Civilisation of India is an effort to embody philosophical wisdom in social life."

Dr. Radhakrishnan is, indeed, a versatile genius—a great scholar, a great philosopher, a great seer, a great writer, a great orator a great statesman, a great administrator, all combined.

And above all, he is a Man—a full real Man, who has always loved men, served men, worshipped men, not as a superior being, not as a superman; but only as a Man, as their fellow being, as their friend, as their nearest and dearest one.

Jawaharlal Nehru, who was one of his closest friends throughout, said about Radhakrishnan: "I join you in paying my tribute to our President, Dr. Radhakrishnan. He has served his country in many capacities. But above all, he is a great teacher from whom all of us have learnt much and will continue to learn. It is India's peculiar privilege to have a great philosopher, a great educationist and a great humanist as her President. That is itself shows the kind of men we honour and respect."

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Radheyshyam 'Kathavachak' (1890 — 1965)

Radheyshyam 'Kathavachak', born at Bareilly in 1890, was an eminent Hindi playwright of the Dwivedi era.

Radheyshyam 'Kathavachak' was born at Bareilly (U.P.). He was attracted towards music and drama at an early age. His father was fond of music and patronised musicians, especially those who sang devotional songs. Brought up in the atmosphere of devofional music, the child soon learned singing. At eight, he happened to see dramas staged by the New Altred Company and took a fancy for their songs and dialogues, imitating the style and tune of those plays.

In those days verse was used in most of the dialogues, and almost all the actors on the stage spoke in high pitched rhymed verses. The main aim of the producer was to earn money by providing cheap entertainment to the audience. Having been brought up in a religious atmosphere, Radheyshyam reacted sharply to this vulgar situation and vowed to transform both the subject-matter and the style of the Parsi theatre through his plays.

He wrote on either mythological or historical subjects and aimed at moral education and social reform. Anofher laudable effort he made was to refine the taste of the audience by gradually removing unnatural and improbable scenes from the plays.

Vir Abhimanyu was his first drama staged in 1414 by the New Altred Company. Full of pathos and heroic sentiment, it became very popular, and Radheyshyam soon won the hearts of his audience. As melodramatic element in the plays still persisted, he had to compromise on that account in his effort to write plays full of idealism and moral values.

His dramas did not shun verse in dialogue, and scenes of mirth and sadness alternated in a play. His language is Hindustani—-mixture of Hindi and Urdu. A playwright of the Dwivedi era, he wrote about two dozen plays.

Besides writing plays for the stage, he used to recite the story of Rama in his own melodious style which swayed the audience for a long time. His important works include: *Shravana Kumar, Bal Krishna, Ishvar bhakti, Bhakta Prahlad. Rukminimangal Usha Aniruddha. Draupadi-swayamvar, Bhagvan Shrikrishna, Shanti ke dut, Shakuntala, Mashriqui hur, Krishna Sudama. Bharat Mata and Maharshi Valmiki.*

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Radhikaraman Prasad Singh, Raja (1890 — 1971)

Raja Radhikaraman Prasad Singh, born at Survapura Shahahild in Bihar in 1890, was an eminent Hindi writer.

Raja Radhikaraman Prasad Singh was born in a highly respectable family of Suryapura Shahabad in Bihar. With the publication of his very first story 'Kanon mein kangana' in the well-known magazine, *Indu*, he came into limelight in 1913. He belonged to the school of Jaishankar Prasad and all his prose works—novels, short-stories, dramas, memoirs— are suffused with idealism and are rich in emotional content influenced by the social. political. economic and religious events of his age.

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Imbued with traditional moral values, the zeal of a social reformer and Gandhian ideology, he prescribed such solutions to the problems he dealt with as may appear impractical today but were greatly appreciated when he wrote his works. The problems taken up were Hindu-Muslim conflict, untouchability, injustice to women, repressive administration and economic disparity in society.

The canvas of Raja Radhikaraman's works is wide, and consequently he pickled up characters from different classes and strata of society. Most of them are representative characters having virtues and vices, generally typical of the people of those classes. Most of his works end up with the victory of virtue over wickedness and injustice. Later, however, he showed a much sharper awareness of the harsh facts of life, and a few of his stories like 'Pad ka mada' are realistic. Though he was nof a student of psychoanalysis, his insight into human mind enabled him to probe the psyche of his characters, and therefore in spite of their idealism, his men and women look quite human.

The form and technique of his novels and short-stories are traditional. The plot develops with the help of events, dialogues and descriptive passages. The language is simple and there is flow in the narration. Like many other writers of his school he resorted to direct criticism of the evils and recommended social reforms.

He was honoured with 'Padma Bhushan' by the President of India in 1962 and received the honorary degree of 'Sahitya Vachaspati' from All India Hindi Sahitya Sammelan in 1970. He was also given the degree of D.Litt (*honoris causa*) by Magadh University in 1969.

His works include: Short-stories: *Galpa kusumanjali* (1911-12), *Gandhi topi* (1938), *Savni saman* (1938), Novels: *Ram-Rahim* (1936), *Purusha aur nari* (1939), *Surdas* (1949) *Chumban aur chanta* (1957); Memoirs: *Tuta tara* (1947).

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Rafi, Ponjikkara (1924 —)

Ponjikkara Rafi, born in the island of Ponjikkara in 1924, is an eminent short-story writer, novelist and playwright.

Ponjikkara Rafi was born in the island of Ponjikkara. After attending St. Albert's High School al Ernakulam for a couple of years, he joined a vocational school to get trained in carpentry, according to the wishes of his father who was himself a carpenter but his interests lay elsewhere.

He began to contribute short-stories to periodicals and later became the co-editor of some weeklies. In 1969, he was appointed in the Sahitya Pravarthaka Co-operative Society. Kottayam. In 1966, he became the Secretary of Sahitya Parishat.

Rafi is a short-story writer, novelist and playwright and has to his credit about twenty published works belonging to the different genres. He is a progressive writer handling mainly three types of themes, viz. poverty, predicament of labourers and the hollowness of religion and religious institutions.

His *Papikal* (The sinners) raised a storm of profest from the Catholics. Even in his proletarian writing there is something of permanent artistic value. Later he rose to a much higher level of thinking on the basis of experience and imagination. His ofher works include *Karutha blouse* (The black blouse). *Isull-time kamua-an* (Full-time lover) and *Mathai Master* (A drama).

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Rafi Ahmad Kidwai

——See under Kidwai, Rafi Ahmad

Raghavaiyengar, R. (1870 — 1946)

R. Raghavaiyengar, born in 1870, was a great Tamil scholar, poet and researcher.

R. Raghavaiyengar was a scholar, poet and researcher who made substantial contribution to Tamil literature. He was also known as a commentator, teacher, orator, translator, editor and court-poet of the Rajas of Ramanathapuram, and he knew several languages, such as Tamil, Sanskrit and English, besides being familiar in a general way with Arabic, Chinese, Hebrew and Turkish.

He was editor of *Sentamil,* the literary and research journal of Madurai Tamil Sangam, and also head of the Tamil Research Section, Annamalai University. He gave several lectures on cultural, historical, linguistic, literary and religious topics on many occasions. A noteworthy series was when Vivekananda was guest at Ramanathapuram on his return from America. He collected, edited and published many old palm-leaf and paper manuscripts in Tamil. Among these, *Aintinai aimpatu, Akananuru* and *Muttollayiram* deserve special attention.

His poem *Pari kotai* The story of Pari, 1937), with a complete prose commentary, is modelled on the Sangam poetic tradition. He also wrote some short poems, and several occasional pieces. He wrote four hundred verses in praise of the king of Ramnad and many complete, incomplete, and fragmentary writings, which have not been published so far. His prose works are *Sentunatum Tamilum* (1924), *Vanchi Manohar* (1932), *Tamil varalaru* (History of Tamil) *Tettan* (a chieftain), and Kosar (a warrior clan).

He translated Kalidasa's *Shakuntala* (1938). *Bhagavat Gita* (in verse, unpublished), *Bhallata shataka* (only 50 verses), and many religious and didactic verses. He also wrote for children a famous nursery rhyme 'Sankuchak-karachami' (The lord of the conch and the discus). In short, he was a multi-faceted personality.

As an editor, he edited old manuscripts, such as *Akananuru* (A Sangam anthology of 400 love poems), *Tolkappiyam* with Nachchinarkiniyar's commentary (a work of Tamil grammar), *Muttollayiram* (Fragment of literary composition picked up from an old anthology), *Kuruntokai* (An acute commentary on 110 verses out of a total of 401of the Sangam anthology) and some others of lesser interest.

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Raghavan Pillai, Edappally (1909 — 1936)

Edappally Raghavan Pillai, born at Edappally in Cochin, was one of the twin poets who was staunch champions and life-long practitioners of the romantic trend in Malayalam poetry.

Edappally Raghavan Pillai was a native of Edappally, near Cochin. He was one of the twin poets, the other being Changampuzha Krishna Pillai, who were staunch champions and life-long practitioners of the romantic trend in Malayalam poetry. He was a gifted poet with little to boast of by way of higher education or social position. He fell in love with a woman beyond his reach and, realising that his desire was impossible to fulfil, he committed suicide in her house at the tender age of twenty-six.

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There are two collections of poems. *Tusharaharam* and *Navasaurabham*, to his credit, and these have been reprinted as a single volume, incorporating three more poems, the best known of which is 'Maninadam', written in the form of a farewell to the unkind world. All his poems are short and lyrical. They deal with social evils such as hypocrisy, poverty, squalor and the feudal system, which he found highly aggravated in the wake of the First World War. Simplicity of language, sweetness of sounds. directness of expression and topicality of themes made the poems .very popular, especially among the youth of the time. 'Maninadam' has been translated into English.

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Raghavan Pillai, K. (1920 — 1987)

K. Raghavan Pillai, born at Puliyoor in South Kerala in 1920, was an eminent Malayalam scholar and researcher, critic and editor, speaker and writer.

K. Raghavan Pillai a native of Puliyoor in Chengannur taluk in South Kerala, took his postgraduate degree in Sanskrit from the University College, Trivandrum, in 1944. In his research and also in his official career he was associated with a number of institutions both within Kerala and outside India. He worked as lecturer in the University of London from where he got his Ph.D. degree, and at the University College, Trivandrum (1951-1956).

He also worked at the American Academy of Asian Studies. San Fransisco, as Professor of Sanskrit (1956-1958). Later, he became Curator, Kerala Government Manuscripts Library (1958-1966) and finally its first Director (1966-1980) when the library was converted into the Oriental Research Institute and Manuscripts Library and brought under the University of Kerala.

In 1955, he visited China. on being nominated as a member of a high-level educational committee. Even after his retirement from service in 1980, he was associated with a number of government and non-government committees and commissions.

Scholar and researcher, critic and editor, speaker and writer, Raghavan Pillai was a multi-faceted personality. His literary and critical output is not voluminous, but his writings show the extraordinary depth of his erudition and the rather limited nature of his interests. Apart from his studies in Bharthrihari's *Vakyapadiya* (his Ph.D. thesis), there are five more works to his credit.

Of these, *Arthathinte atirukal* (Limits of meaning). *Kriti. oru krishibhoomi* (A literary work, a cultivable plot) and *Samipanangal, samanvayanga/* (Approaches, syntheses) are concerned with literary criticism, while *Ente London jivitam* (My life in London) is a travelogue dealing with his experiences in London. *Sartrinte astitvadarshanam* (Sartre's existentialism), the best known of his works, dwells at length on Sartre's vision of life.

Raghavan Pillai was a good translator also. His translation of *Mooshikavamsham*, a Sanskrit mahakavya dealing with the history of Kerala, is worth mentioning. He has also translated a few poems and stories from Malayalam into English.

In addition to all this, a number of works, both Malayalam and Sanskrit, in manuscripts were edited and brought out under the guidance of Pillai when he was Director of the Manuscripts Library. They bear the stamp of his scholarship and emendatory acumen.

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Raghavanka (13th c.)

Raghavanka was a noted medieval poet who pioneered the 'shatpadi' form of composition in Kannada literature.

As Raghavanka has mentioned nothing about his date, scholars place him between 1165 and 1300). Mahadevabhatta and Rudrani, a Shaivite couple, were his parents. He was probably a native of Pampakshetra and remained unmarried. Rudrani is referred to as the sister of poet Harihara, who was also his preceptor. *Harishchandra charitra. Sidharama charitra, Somanatha charitra* and *Viresha charita* are the four available works of the poet. *Hariharamahatva (Sarabhacharite?),* the other work attributed to him, is yet to be traced.

One account says that Devaraja. king of Pampakshetra, honoured Raghavanka's scholarship and art of poetry and rewarded him for his *Harishchandra kavya.* With the spread of the poet's fame, Hoysala Ballala's minister Kereya Padmarasa desired to see him. Some works give us an account of his visit to the court of Prataparudra of Orangal, the recitation of his *Viresha charite* and his triumph over the court poets. The poet had several titles like Ubhayakavi Sarabha Bherunda, Ubhayakavi Kamalaravi etc.

The works attributed to Raghavanka in the order of composition are *Somanatha charita, Viresha charite, Siddharama charita* and *Harishchandra kavya.*

Somanatha charita is in vardhaka shatpadi. a sixlined metre. It gives an account of Adaya, a staunch devotee of Lord Shiva. The work bears testimony to the poet's dramatic skill, and also contains lovely descriptions. Unfortunately, the poet seems to conform to the demands of the conventional epic (like weaving eighteen kinds of descriptions into the narration), and this makes the poem a second-rate work.

Viresha charite is a small work rendered in uddanda shatpadi, a form of vardhaka shatpadi itself. This narrates the story of destruction of Daksha's sacrifice by Virabhadra, born out of Shiva's wrath. Raudra rasa (sentiment of wrath) runs through the poem, often reaching out to the domain of sublimity. The poet's conscious object of establishing the supremacy of Lord Shiva affects the quality of the work.

Siddharama charita contains nine 'sandhis' or chapters in vardhaka shatpad,. This gives an account of Sidharama a devotee of Lord Shiva. Siddharama of Sonnalige was a contemporarv of Basaveshwara and composed vachanas. The poet has sketched him as an extraordinary man performing super-human deeds, and stresses his love of mankind and Karmayoga. We do not witness the evolution of the hero's character; at the very outset he appears like a Siddha, a man with utmost purity and holiness, and endowed with supernatural powers.

He constructs several tanks and temples and uplihs a number of sinners and mortals destined to suffer in hell. *Siddharama charita is* rendered both as a poem and as a purana. If the paranoiac elements were not so predominant, it could have undoubtedly been a better poem. Raghavanka's art of narration seems more mature here than in his earlier works. As in his ofher works, Raghavanka's art of blending drama and poetry is evident here also.

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His best known composition, however, is *Harishchandra kavya,* discussed at length in the *Encylopaedia,* Vol. II.

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Raghvadas, Baba

——See under Pachpurkar, Raghavendra Sheshappa

Raghu Arakhita (16th Century)

Raghu Arakhita was a great devotee of Lord Jagannath and eminent Oriya poet.

Raghu Arakhita was a great devotee of Lord Jagannath. Reference to this devotee occurs in *Madalapanji,* the chronicle of the temple of Lord Jagannath, and in a few other ancient literary works. It is probable that he lived during the reign of Prataprudra Deb (1497-1540), the Gajapati king of Orissa, and was perhaps a contemporary of Sri Chaitanya. Rama Das (18th c.) in his *Dadhyata bhakti,* a popular biographical work in verse, has elaborately written about the life of this devotee.

He was born to rich parents in a village situated on the north-eastern border of Orissa adjacent to Bengal. He was married when yet a boy. He lost his parents and fortune early and became a destitute. For this he was known as Raghu Arakhita, i.e. Raghu, the destitute.

He left his ancestral house, became a Vaishnava sanyasi and went to Puri, where he lived almost as a beggar. The later part of the story narrates how Raghu Arakhita, by the grace of Lord Jagannath, was re-united with his wife, and how they both lived in a monastery at Puri leading a life of dedication to the Lord.

Except a few small poetical compositions, very few literary works of this Vaishnava poet have so far come to light. There are two 'chautisas', that is, typical poetical compositions of thirty-four stanzas written according to the Oriya alphabetic sequence of consonants, beginning from 'ka' to 'kshya'.

These two chautisas are *Shakuntala chautisa* and *Jnana ude chautisa.* The former deals with the romantic episode of Dusmanta and Shakuntala, and the latter is a philosophic discourse. In addition, he wrote *Gochar sidhi Gita* and a number of devotional and lyrical compositions on the Radha-Krishna theme. The language is simple and the compositions are musical and full of the poet's intensity of love and devotion.

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Raghunadha Rao

——See under Rao, R. Raghunatha

Raghunandan Saran (1897 — 1953)

Raghunandan Saran, born in Ghaziabad in 1897, was a leading freedom fighter and social reformer.

Raghunandan Saran was born in Ghaziabad on 27 May 1897, in the properous middle-class family of Pyare Lal, a famous motor-car dealer of Delhi. After a period of study at the Government High School, Delhi, he graduated from the St. Stephen's College, Delhi, before proceeding to Cambridge for securing the Master's degree in History.

In 1934, he married Raksha, daughter of Raizada Hansraj, a famous leader of the Punjab.

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She had, at Gandhiji's call, discontinued her studies to devote herself to the national cause.

In his early life, he was greatly influenced by the famous revolutionary leader, Master Amir Chand. Later, his close associates were Asaf Ali, Deshbandhu Gupta, Brij Kishore Chandiwala and Brahma Prakash. He also knew Jinnah well and tried to bring Pandit Nehru and Jinnah together. He also worked with Dr. Zakir Hussain on his educational projects and helped him in securing land for the Jamia Millia.

He was a widely-read man and maintained a rich library of his own which now forms the nucleus of the library of the Sapru House, New Delhi.

The entire career of Saran can be divided into three distinct phases. In the first phase his sympathies lay with the revolutionary movement and this was due largely to the influence of Master Amir Chand, who was sentenced to death in the Delhi Conspiracy Case. Later on, he was associated with Sardar Bhagat Singh and his group. Saran did not participate directly in acts of terrorism but provided moral and material support to the revolutionary cause.

The second phase is marked by his conversion to the non-violent method of Gandhiji. He first came into contact with the Mahatma through Dr. Ansari and Asaf Ali, and was gradually convinced that the circumstances at the time justified Gandhiji's technique as the only sound one.

In 1931, at the height of the Civil Disobedience Movement, he edited and published a cyclostyled news sheet, *The Delhi News*, which made scathing attacks on British policies and actions in India. It was entirely a one-man effort and raised the standard of Civil Disobedience high in Delhi. He also made generous financial contributions to the national cause.

The third phase of his career begins from 1947 when he retired from active politics, on the achievement of Independence, to devote himself to the industrial development of the country. He set up the well-known Ashoka Leyland Limited and the motor Industries Company to manufacture heavy vehicles, diesel engines, etc. Though no longer in active politics, his voice carried weight in political circles. He died on 10 December 1953.

Saran was a widely travelled person. In social issues his attitude was liberal, bordering on the radical. The rigidity of the caste system was particularly disliked by him. Essentially, a humanist, his great passion was equality, between the rich and the poor and between man and woman. An avowed atheist, he considered religion to be something personal and subjective and contended that it had been a great divisive factor in the history of the past.

Education was to him the key to progress. Education was not merely confined to the school but was a continuous process, with the home also playing an important part. He supported the dissemination of Western education, preferably through public school type institutions, with special emphasis on scientific and technical knowledge, but was of the view that home education should be thoroughly Indian, in order to lead to a correct appreciation of our ancient culture and heritage.

The tendency of Indian nationalism to polarize along communal lines distressed him, for freedom could result from united endeavour. But his plea for Hindu-Muslim unity was not political—his humanism refused to countenance the belief that separate communities had separate destinies. His appeals were reinforced by the succour and shelter he provided to afflicted Muslims during the 1947 disturbances, often at the risk of his own life.

Saran held that economic independence could only come about through industrialisation. He refused to accept the Gandhian dictum that in the development of cottage industries alone lay the economic salvation of the nation, though he was willing to concede them a limited role

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in a modern economic set-up as the means of livelihood for the rural unemployed and as a sparetime pursuit for agriculturists. He favoured an economic, rather than a political, link with the Commonwealth.

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Raghunath (1740 — ?)

Raghunath, born at Chaura in U.P., was a court poet of Bariband Singh and a chieftain of Kashi.

Raghunath was a bard in the court of Bariband Singh and a chieftain of Kashi. He lived at village Chaura, which his patron gifted to him for his poetic genius. His son Gokulnath and grandson Gopinath too were poets and earned a name for themselves. His four works are available. Of them *Rasikmohan* deals with figures of speech, in which he defines and illustrates various figures.

His illustrative verses are, however, mostly confined to erotic sentiment. The aim of the author, besides offering a lucid exposition of figures, is to sing panegyrics, praising the various qualities of his patron. Another notable feature of this work is that all the four feet of the verse illustrate the figure of speech referred to.

In his work *Kavya kaladhar,* he presents an exhaustive classification of emotions, sentiments, heroes and heroines. Like ofher poets of the age, Raghunath too is more of a poet than a theorist and poetician. In *Jagat Mohan,* he describes the daily schedule of Krishna's activities during twelve hours. *Ishka mahotsava is* a work of erotic verses.

It gives an elaborate account of love sports in a language which is a blending of both Khariboli and Persian words. Chronologically, it was written before Bodha's *Ishkanama,* and is written in simple language and racy metres.

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Raghunath Parichha (1802 — 1872)

Raghunath Parichha, born at Lahuri in Parlakhemundi in 1802, was an eminent Oriya poet, scholar, a devotee and a musician.

Raghunath Parichha was born at the village of Lahuri near Parlakhemundi. His ancestors had received the title to Parichha for their service to Lord Gopinath of Lahuri. Not much is known about the life of Raghunath Parichha, and what is known is mainly hearsay. It is said that Raghunath attained 'siddhi' (exceptional power) by the blessings of a saint and, as a result, his poetic talent blossomed. He became famous when he demonstrated his scholarship before an assembly of pandits at Puri, and he came to be known as Kavichandra. He was a poet, a scholar, a devotee and a musician.

Raghunath was proficient in Sanskrit, Oriya, Telugu, Bengali and Hindi. Only three of his published works are available to us. They are *Gopinath ballav natak kabya, Lakshana chandrodaya* and *Raghunath-vilas kabya.* From these three works it appears that Raghunath was a follower of the Gaudiya Vaishnava School, and his writings mainly centred around the story of Radha-Krishna. In order to popularise Vaishnavism. he made use of music and lilas. But instead of following the lyricism of Vaishnava poets like Dinakrushna, he imitated the rhetoric of poets like Upendra Bhanja. Besides, he also applied the 'gana' principle of the Sanskrit metres to Oriya songs. His style is one found in Sanskrit and may be regarded as part of a later development of the medieval literary tradition.

Gopinath ballav is regarded by some

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critics as the first Oriya drama. The romance of Radha-Krishna is the central theme of the play. A portion of the Rasa-lila is presented in the form of a dance-drama. The abundance of Oriya songs and shlokas in Sanskrit metres and the highly rhetorical prose dialogues show this as a developed lila' a type of dance-drama on the pattern of south Orissan opera. It almost appears like a 'champu drama', an admixture of prose and poetry.

Apart from the three published texts, Raghunath has also a number of unpublished manuscripts to his credit. They are *Sangita Rama-lila, Sangita Krishna-lila. Niti shataka, Sangita-ratnakar, Vasudeva nataka. Krishna-chandra nataka, Mukta-natika.* etc.

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Raghunathan, Chidambara (1923 —)

Chidambara Raghunathan, born in Tirunelveli in 1923, is an eminent Tamil fiction writer, poet and translator.

Chidambara Raghunathan also known as Thiruchitrambalakavirayar, was born in a family of Tamil scholars in Tirunelveli which at that time was one of the centres of intense literary activity in Tamilnadu. Raghunathan's early years are marked by close association with leftist leaders and also eminent writers like Pudumaipittan whose biography Raghunathan wrote soon after Pudumaippittan's death in 1948.

His novel *Panjum pasiyum* (Cotton and hunger), when it came out in 1953, was hailed as a model of Tamil socialist realism. Raghunathan wrote a number of short-stories, poems and critical essays and a few of his important books are *Raghunathan kathaigal* (Stories of Raghunathan. 1950), *Raghunathan kavithaigal* (Poems of Raghunathan, 1957), *Pudumaipittan varalaru* (A biography of Pudumaipittan,1951) and *Bharatiyum Shelleyum* (A critical study of the two poets Bharati and Shelley, 1964).

He has translated into Tamil several Soviet writers and is celebrated for his translation of the poetry of Vladimir Mayakovsky and the novel *Mother* by Maxim Gorky. He has been an activist in several literary and cultural organisations and has twice won the Soviet Land Nehru Award and visited the Soviet Union.

He won the Sahitya Akademi Award for 1983 for his book *Bharati: kalamum karuthum* which is an interpretation of the poet Subramania Bharati in the context of the liberation struggle in South India in the early part of the twentieth century. The book also won the Madras Ilakkia Chintanai Award for 1982. A number of Raghunathan's works including his novel *Panjum pasiyum* have been translated and published in the socialist countries.

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Raghupati Venkataratnam Naidu

——See under Venkataratnam Naidu, Raghupati

Raghuvansha (1921—)

Raghuvansha, born in 1921, is an eminent Hindi critic and novelist.

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Raghuvansha took his M.A. and M.Phil degree from Allahabad, joined the faculty and retired as Professor of Hindi in 1981.

An author of great talent, he is mainly known as a critic. Besides writing on ancient dramaturgy, he has assiduously written on modern literature, especially modern poetry. He translated Bharata's *Natyashastra* and his book *Natya-kala* (1961) presents a history of the development of stage in India.

He is credited with bringing new trends in Hindi criticism. In his book *Samsamyikta aur adhunik llindi kavita* (1972), after defining contemporaneity, he underlines contemporary contexts in modern Hindi poetry and tries to explain the varied sentiments and moods of modern poetry.

His work *Adhunikta aur srijanshilata* is a collection of sixteen essays in which he expressed his views on modernity, creativity, language, poetic sensibility and individual freedom. He is of the view that modernity is a continuous process in the creative activity. A few essays are on folk literature, especially folk-songs. In these, he discusses the nature of folk-songs, their emotive content and their importance as a treasure of regional culture.

Distinguishing between standard literature and folk literature, he says that if the former is creative, the latter gives expression to the process and style of life. In his opinion, it is sympathy with mankind rather than a doctrinaire approach, that makes literature progressive. In *Bharati ka kavya* (1980), he maintains that Bharati is essentially a romantic poet. Raghuvansha has been associated with a number of Journals concerned mainly with criticism *Alochana, Parimal and Ka-kha-ga.* He was co-editor of the monumental work, *Hindi sahitya kosh,* an encyclopaedia of Hindi literature.

His other works are: Criticism: *Prakriti aur kavya* (Thesis, 1960), *Sahitya ka naya paripreksha* (1963); Novels: *Chhayatap* (1947). *Arthahin* (1962) and *Tantujal* (1974).

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Raghuvir Singh, Maharaj Kumar (1908 —)

Maharaj Kumar Raghuvir Singh, born in Sitamau in 1908, is an eminent Hindi writer, poet and critic.

Maharaj Kumar Raghuvir Singh was born in the ruling family of the princely state of Sitamau in Madhya Pradesh, and was gifted with the refined taste of an artist and the erudition of a scholar. He received his education at Baroda, Indore and Agra. From the very beginning he had a deep interest in history and culture, especially that of the Mughal period.

During his travels he saw many ruined structures and monuments—forts, tombs, palaces—which reminded him of the grandeur and power of the Mughal emperors. These ruins touched the chords of his heart and gave an impetus to his imagination. He dreamed of their past glory and brooded over the lost splendour. This sense of nostalgia and rumination formed the basis of his essays collected in the volume *Shesh-smritiyan*, a memorable piece of literature which is the very basis of Raghuvir Singh's reputation as a writer.

The subjects of these essays are Fatehpur Sikri (the capital of Akbar for a short period). Shahjahan's Tajmahal and Red Fort, and the graves of Jahangir and Nurrahan.

Raghuvir Singh Is noted for his style. When the ruins of the Mughal empire arouse the sad memories of the past, the author writes about them surcharged with strong emotion. Though there are passages which give graphic pictures of ruined places and people in a picturesquestyle studded with figures of speech, he is best-known for the emotive content of his essays.

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These pictorial descriptions are as effective as pieces of romantic poetry. Intensity of feeling, imagination sharpened by deep emotion, figurative language and unique style, all make him essay prose-poems.

The University of Agra conferred on him the degree of D.Litt. *(honoris causa)* nd the Hindi world recognised his services by electing him President of Hindi Sahitya Sammelan (Bihar). His *Shesh .smritiyan* has been tranlated into Malayalam and Gujarati.

His other works are *Bikhare phul, Jivan kana, Jivan dhuli, Nari kya ek paheli, Purab aur pashchim, Haveli aur Jhonpari, Dev aur danav e aur hum, Dharma aur marma, Tab aur ah.* Besides, he has written on historical and political subjects in English also.

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Raghvira (1902 — 1963)

Raghvira, born at Rawalpindi in 1902, was an eminent Sanskrit and Hindi scholar.

Raghvira an eminent Sanskrit and Hindi scholar, was born at Rawalpindi (Pakistan). His father Munshi Ram was an ordinary middle-class man. After receiving early education in his home town, he moved to Lahore for higher studies from where he took his M.A. degree. He pursued his studies further and got a Ph.D. from London and a D.Litt. from Utrecht University.

He started his career as a Sanskrit teacher at Lahore, but he was not satisfied with his teaching job and therefore devoted himself to research. His field of research was ancient Indian culture, and in pursuit of his studies he went to Mongolia, Thailand and Indonesia. As an editor he earned a name by editing twenty volumes of *Atharvaveda* of Paipaldas. He completed this gigantic work in four years (1936-1940), and edited some other Sanskrit classics too.

Raghuvira is better known as a lexicographer. Towards the end of his life he devoted himself wholeheartedly to editing, compiling and preparing dictionaries. His contribution towards the translation of English words and phrases into Hindi will be long remembered, since it was the first attempt of its kind in free India. For his scholarship and contribution to the field of lexicography he was honoured by the government of India, and he was nominated to the Rajya Sabha. He founded the International Academy of Indian Culture.

His important works are *Atharvaveda*, Vol IXX (1936-1940), *Sanskrit-Tibetan-Mongolian Abecedatrian* (1941), *Consolidated English-Hindi Dictionary* (1951), *Comprchensive English-Hindi Dictionary* (1955), *Mongolian-Sanskrit Dictionary* (1958), *Hindi-English Dictionary of Technical Terms.*

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Raghavayya, Vennelakanti (1896 —)

V. Raghavayya, born at Singapeta in 1896, is an eminent freedom fighter and politician.

V. Raghavayya was born in 1896 in a middle-class Brahmin family in Singapeta, a small village, north of Nellore town. His father, Papayya, was a farmer owning some ancestral landed property. His paternal uncle, Raghava Rao, was an officer in the East India Company's service.

Raghavayya married Sitamma in 1916, and on her death in 1928 married her sister Subbamma.He had his early education in Nellore district itself, partly at the Alluru Baptist Mission School and partly at the Nellore High

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School. He graduated in 1918 from the Pachayappa's College, Madras, and took his B.L. degree in 1929.

Raghavayya was deeply influenced by Tilak's writings on the 'Bhagavad Gita' and the 'Upanishads'. He worked for the eradication of untouchability in South India. He founded the 'Bharatiya Adima Jati Sevak Sangh' and established a number of hostels, schools and agricultural and labour co-operative unions, with financial aid from the Government.

A gifted orator, V. Raghavayya challenged the concept of a national education, and asserted that education should be 'universal' and not 'national'. While he held that the English form of government was the best, he recorded his protest against the system of taxation and pointed out that tax should depend not upon acreage but upon income.

Raghavayya was closely associated with the 'Sadachar' movement in South India and with the Bharat Sevak Samaj for a long period. He organised a series of labour strikes during 1927-40.

Raghavayya was initiated into the national movement in 1917 through his association with the revolutionary movement in Pondicherry. Masterminds like Aurobindo Ghose, Subramanaya Bharati and V.V. Subramany Ayyar who were in exile in Pondicherry, exerted a strong influence on Raghavayya. He smuggled rifles and seditious pamphlets from Pondichery into Andhra. He took part in the Swadeshi movement and lent enthusiastic support to V.O. Chidambaram Pillai's struggle against the monopoly of the British Steam Navigation Company.

V. Raghavayya was the Secretary of the Nellore District Congress from 1920 to 1942; and an active member of the A.I.C.C. from 1924. He served as a Municipal Councillor during 1925-29. During the struggle for freedom, he courted several terms of imprisonment for participation in the Salt Satyagraha, Individual Satyagraha and Quit India Movements. He worked for Hindu-Muslim unity and played a notable part in reducing communal tension in Nellore in 1914, 1927 and 1940.

Raghavayya was modern in his outlook on social and religious questions and an ardent revolutionary in political matters.

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Raghavendra Rao, E. (Dr.) (1889 — 1942)

E. Raghavendra Rao, born at Kamptee near Nagpur in 1889, was one of the foremost freedom fighters and parliamentarians.

Dr. E. Raghavendra Rao would always be remembered as one of the foremost parliamentarians of the country and the first Indian Governor of a Province who stuck to khadi dress and the Gandhi cap even while discharging the responsibilities of the gubernatorial office during the British regime.

Dr. Rao was born at Kamptee near Nagpur on 4th August 1889. He came of a well-to-do family which originally belonged to the village of Peddamaddali in Kistna district of Andhra Pradesh and had migrated from the village in the early nineteenth century to settle down at Kamptee. His father, Edupuganti Naganna, later established himself as a leading contractor at Bilaspur in Madhya Pradesh (the then Central Provinces).

E. Naganna and Lakshmi Narsambhama were keen that their son, Raghavendra, a brilliant boy, should have the best of education. After he matriculated from the Municipal High School, Bilaspur, Raghavendra Rao was sent

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to Nagpur to the Hislop College for further studies.

The Rao family looked upon Dayanand Saraswati Gangadhar Maharaj, who was in charge of the famous shrine of Sadguru Mahuliji of Akkalkot in Maharashtra, as its spiritual guide. Gangadhar Maharaj gave his blessings to Naganna's decision to send Raghavendra Rao to England to study law. The reverence for the Guru remained, and even when he was officiating as the Governor of C.P. & Berar in 1936, Dr. Rao went to pay his respects to Gangadhar Maharaj during the latter's visit to Nagpur.

Dr. Rao went to England in 1909. He was an External Student other Oxford University and qualified for the Bar from the Middle Temple. He led an austere and disciplined life and abstained even from smoking.

Dr. Rao began his active political career in 1917 when he joined the Home Rule Movement launched by Tilak and Mrs. Annie Besant. He was much influenced by Lokmanya Tilak's leadership and he fully shared in the country's awakening and aspirations for freedom.

Though he was a votary of responsive co-operation with the Government, as a staunch nationalist he was forthright in condemning the British rule. This could well be noted from his Presidential Address to the Hindi C.P. Provincial Political Conference at Jabalpur in 1921. He said: "We hold the view that the present system of Government is morally indefensible, politically insensible and is intended to emasculate our manhood and to complete the process of our economic subjection."

From his early career Dr. Rao commanded respect for his legal acumen and political sagacity. Along with Thakur Chhedilal, Hari Singh Gour, Pandit Vishnu Dutt Shukla and S.B. Tambe, he was soon regarded as one of the top leaders of the Province. He was elected President of the Hindi C.P. Provincial Congress Committee in 1921. He played a notable part in the Swarajya Party's success in the 1923 elections when it secured a clear majority in the then C.P. & Berar Legislative Council. C.P. was the only province in the country in which the Swarajists, led by Pandit Motilal Nehru, got such a majority. Dr. Rao's colleagues then included Dr. B.S Munje, B.G. Khaparde and Pandit Ravi Shankar Shukla (later Chief Minister of Madhya Pradesh).

Dr. Rao made history in the C.P. Legislature by successfully moving a motion of no-confidence against the new Ministry that had assumed office in January 1924. It was the first no-confidence motion to be passed against a Government under the Reforms Act of 1919 and was hailed as the first triumph of the battle for freedom under the Reforms Act inside the Legislature. His speech on the occasion was forceful and an unanswerable denunciation of the whole procedure of the Governor and of the "two estimable gentlemen who have thought fit, without reference to majority or minority parties, to accept the moral and constitution responsibility of running the transferred departments on behalf of the electorate and the Legislature."

In March 1926, Dr. Rao obeyed the mandate from the national leadership of the Swarajya Party and declared that his Party would take no further part in the Budget Session. The Council had to be prorogued and, as a result, Dyarchy was suspended in C.P.

Dr. Rao, however, broke away from the Congress as he did not like its plans and policies. The Swarajya Party was by then riven by internal differences and Dr. Rao formed an Independent Congress party in the Hindi-speaking areas of C.P. & Berar. The new party set up candidates in opposition to the Congress in the 1926 elections, but they lost, though he was returned to the Council.

As the Congress could not muster enough strength for want of support from other parties, he formed a group of thirty-three members which he called the Nationalist Party and on 12 January 1927 he and R.M. Deshmukh were

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appointed Ministers. The Ministry remained in office in 1927-28. From 1930 he was not attached to any party and in keeping with his views on responsive co-operation, he continued, till his premature death on 15 June 1942, to serve the Government in one capacity or the other without ever compromising his self-respect.

From the beginning of his career, Dr. Rao held the view that co-operation should be given to the Government, whenever such co-operation was sought on terms of equality, to enable the country to advance towards Home Rule. In pursuance of this approach, he accepted Ministership twice in the C.P. Government and was later appointed Home Minister in 1930. In 1936, he acted as the Governor of the Province. He was elected to the Provincial Legislature in 1937 and when the Congress declined to accept office, he formed an interim Ministry and held office as the Chief Minister from April to July 1937.

Later, in 1939, he was appointed Adviser to the Secretary of State for India in London. He returned to India with much impaired Health in 1941 to take up another responsible office, that of the Civil Defence Minister in the Viceroy's expanded Executive Council. His health suffered a further setback and he was practically bedridden before his death in 1942. Just before his death, he incurred the displeasure of Sir Stafford Cripps when he told the latter that the Defence portfolio must be given to an Indian.

Dr. Rao, an intellectual by all standards, was free from orthodoxy of opinion. He favoured the spread of education and along with Thakur Chhedilal and Shyam Sundar Bhargava formed the Rashtriya Shiksha Mandal for controlling national schools in C.P. He was also associated with the establishment and progress of the Nagpur University.

His family's agricultural background made him keen on solving the peasants' problems and getting the Debt Conciliation and Money Lenders' Registration Bill passed by the C.P. Legislative Council in 1933. In the field of co-operation, he was among the first to ask the co-operatives to extend their operations to non-credit activities. He had also a high regard for journalism and along with Pandit Vishnu Dutt Shukla and Madhavrao Sapre he founded the Hindi *Karmaveer* at Jabalpur, and the newspaper later became popular under the editorship of Pandit Makhanlal Chaturvedi.

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Raha, Ashokbijay (1910— 1990)

Ashokbijay Raha, born in the district of Sylhet in 1910, was an eminent Bengali romantic poet and orator.

Ashokbijay Raha, poet and orator, was born in a cultured familv in the district of Sylhet, which is now in Bangladesh. He spent his early life in the countryside of Cachar in the valley of the Barak in south Assam. He graduated in Philosophy from Calcutta University in the year 1933, but later in 1947, did his M.A. in Bengali.

He started as a teacher at Pyarimohan Academy, a Swadeshi school in Sylhet, of which he was also a founder. After the partition of India, he joined Karimganj College, Karimganj (Assam) as a lecturer in Bengali. In 1951, he left Karimganj and joined the Viswa Bharati, Santiniketan. as Rabindra Adhyapak (Tagore Professor). He worked there till he retired in 1974.

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Inspired by the poems of Satyendranath Datta, Ashokbijay began to write poems when he was in his teens. They appeared in *Kannala* a literary magazine of Sylhet. In 1941 appeared the collection, *Diang nadir banke.* This was followed by *Rudrabasanta* in the same year, *Bhanumatir math* (1942), *Jal-dambarupahar* (1945), *Rakta-sanhya (1945)*, *Shesh chuda* (1945), *Udo chithir jhank* (1945), *Jetha ei chaitrer shalban* (1961). *Ghanta baje: parda sare jai* (1981) and *Paushphasal* (1981).

His other works include *Banishilpi Abanindranath* (1973), a critical study of the works of Abanindranath Tagore, and *Patrashtak* (1981), a collection of eight letters he wrote to a friend. Many of his poems were translated into Hindi, English, French and Spanish. *The Enchanted Tree* edited by Leela Roy, contains the English translation of his poem, Mayataru'.

Ashokbijay was essentially a romantic poet. In him, he tells us, there is an intimate and natural coalescence of three souls yearning for love, truth and beauty: the first, primitive, pre-literate and sylvan; the second, rural and unsophisticated; and the third, urban and informed.

Indeed, his poems, urban in their innovativeness, have the lustiness of the primitive arid the simplicity of the rural. On the canvas of reality he creates and recreates images which oscillate between the three worlds he speaks of. Sometimes, he endows these images with a quality of strange other-worldliness. At other times they are in consonance with the reality around, and as harsh and grating as reality itself. But always there is the yearning and the dream.

Ashokbijay is richly sensuous, but he is also able to transcend at will the limit of the sensuous world he revels in creating. He draws his images and metaphors from both countryside and city; exquisite nature images exist side by side with those culled from the harsh urban life. But they all fall in and got fused as Ashokbijay builds his many-coloured cone, his poem.

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Rahi, Abdul Rahman (1925 —)

Abdul Rahman Rahi, born in 1925, is an eminent Kashmiri poet and artist.

Abdul Rahman Rahi is a poet and artist. He had his scholing in Jammu and Srinagar. After working as a clerk in the R.W.D, he joined the daily *Khidmat* as an assistant editor. He did his M.A. in Persian in 1952 and M.A. in English in 1962, and taught at many colleges till he joined the Department of Persian, Kashmir University, as lecturer in 1964, and the Department of Kashmiri as Senior Fellow in 1975. He was General Secretary, Cultural Conference (1954-58) and co-editor in 1952 of *Kongposh,* the official organ of the Progressive Writers' Association. He also remained on the Board of editors of the Urdu *Ajkal* (Delhi, 1953-55).

Some national leftist leaders' support to Urdu as the language of Kashmir caused his disenchantment with their politics, though he held that the 'Marxist interpretation of history and literature is very significant'. Although Rahi's earlier Urdu poems like 'Qahqaha-e-zaharfishan' (The venomous laughter) and 'Faisla' (Decision) were appreciated by the progressive critics. He chose to switch over to Kashmiri in 1951-52 as a mark of deep conviction.

His first anthology *Navroz-e-saba* (The spring zephyr, 1958), comprising his Kashmiri poems with a progressive bias, established him as a promising Kashmiri poet and won him the Sahitya Akademi Award in 1961. But poems like *Swanalanki pyath* (Musings on the Swanlank, 1956) in which the poet expressed his fears in

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the face of all-pervading death, indicate a departure from the trodden path.

His poems have, since then, voiced the human predicament in the modern context of alienation. Rahi's critical essays in *Kahwat* (The touchstone, 1980) are considered to have developed an indigenous critical idiom for Kashmiri. The State Cultural Academy awarded this book the first prize in 1980.

For his services to Kashmiri literature the Academy presented him a 'Robe of Honour' in 1975. After Lal Ded and other Kashmiri mystic poets. Rahi accepted the influence of the modern Persian poetess *Furugh-i-Farrukhazad* and Kashmiri poet Nadim, whose thought and poetry, he said, "I felt sometimes like imitating."

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Rahi, Masum Raza (1927 —)

Masum Raza Rahi, born at Ghazipur in 1927, is a prominent Hindi-Urdu poet and novelist.

Masum Raza Rahi prominent Hindi-Urdu poet and novelist, was born in a reputed Muslim Shia family of Ghazipur in Uttar Pradesh. For his higher studies he joined the Aligarh Muslim University and obtained his M.A. and Ph.D. degrees in Urdu from there. The subject of his Ph.D. thesis was 'Indian personality in Urdu Literature'. For some time, he worked as a lecturer in the Urdu department at the University. But soon he resigned and went to Bombay and started writing stories and dialogues for films. Now he has settled there and writes both for the T.V. serials and thc silver screen.

He started his career as an Urdu poet and published several collections of poems such as *Naya sal, Mauje gul, Mauje saba, Raksemaye ajnabi raste* and *Attharah sau sattavan,* the last being a long narrative poem (later published in Hindi too). Soon he turned towards Hindi, and is now recognised as an established creative writer.

As a poet, he could not gain much recognition in Hindi, partly because he has only one anthology of 56 poems in Hindi, *Mein ek pheriwala* (1976), to his credit, and partly because his poems in their style and spirit have close kinship with Urdu poetry. However, these Hindi poems have the same sincerity, warmth and closeness to life as their Urdu counterparts.

In Hindi, Rahi is better known for his novels. His first novel *Adha gaon* (1966) won him laurels overnight and he was soon acclaimed as a writer of regional novels. The novel presents a true picture of the life of the Shia Muslims in the context of the partition of the country in 1947.

The story centres round the Muharram celebrations in village Gangoli of Uttar Pradesh and brings out the amity and cooperation prevailing among ordinary Hindus and Muslims, while the minds of the educated and well-to-do people of both the communities are poisoned with communal virus.

The sympathy of the writer is with the common men, Hindus and Muslims alike, who were against partition and who suffered in its aftermath. According to the novelist, the feudal structure in India broke down both on account of the abolition of the Zamindari system and the decadent and corrupt life of the landlords themselves. The novelist has called this novel the 'story of time'. His concept of time is circular and, as he sees it, man fights a losing battle against it.

The stories of his other novels, *Himmat Jaunpuri* (1969), *Topi Shukla* (1969), *Os* ki *bund* (1970), *Dil ek sada* kagaz (1973), *Scene* 75 (1977), *Katra bi arzu* (1978), differ from one anofher, but the theme is the same struggle of man against time and his ultimate defeat. They

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apparently deal with contemporary social, political, economic, cultural and communal problems, but the underlying theme is the same man and his eternal struggle with the odds of time. The events and characters transcend the problems and become symbols of his philosophy embedded in them.

In the art of story-telling and keeping the suspense till the end, Rahi may be compared with Amritlal Nagar and Yashpal. He directly communicates with his readers and takes them into confidence, and in this his humanism, his satire, and his use of colloquial dialect help him a good deal. His novels are aptly described as authentic documents of the Indian Muslim life during the partition and post-independence of India.

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Rahi, Ved (1933 —)

Ved Rahi, born in 1933, is an eminent Dogri and Hindi short-story writer, novelist and film maker.

Ved Rahi is an eminent short-story writer and film maker. He was born in a family of journalists and his father, Lala Mulk Raj Saraf, was the doyen of newspaper proprietors and editors in the state of Jammu and Kashmir. Ved Rahi grew up among the scribes, imbibing words and the smell of ink, and started his career as an editor of *Yojana*, a journal published from Jammu.

But he left the job soon and migrated to Bombay to work in the films. Equaliy fluent in Urdu (The official language of Jammu and Kashmir and the language of his father's paper, *Ranbir)*, Hindi and Dogri, his works include a book in Urdu dealing with Dogri poets and their poetry of the renaissance, several short stories and a novel in Hindi, and a number of works in Dogri—three novels, two collections of short-stories, a play and some ghazals and poems in other forms.

Dogri literature and writing in Dogri have been his first love, and he has been a consistent contributor to Dogri literature. Most of his literary creations are woven with the strands of life in Duggar. The themes dealt with by him are social evils, exploitation of the poor, sufferings of women and weaker sections of society.

However, his forte has all along been the short-story. He has written some excellent short-stories in Hindi and Dogri. His second collection of Dogri short-stories *Aale* was picked up for the Sahitya Akademi Award for the year 1983, and many of his short stories have been translated into a good few Indian and foreign languages.

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Rahim (1556 — 1627)

Rahim, born in 1556, was one of the leading Bhakti poets of Hindi literature.

Rahim was buried in the tomb of his wife, built by himself, situated beside the tomb of Humayun in Delhi. His full name was Mirza Abdur Rahim Khan-e-Khana Ibne Bairam. He was the son of Bairam Khan, Akbar's tutor and guardian. Rahim's mother, Sultana Begum, was the younger sister-in-law of Humayun.

He was brought up by Akbar as his own son and educated in accordance with the lofty ideals of liberty, fraternity and secularism as embodied in Din-e-Elahi.

Akbar arranged the marriage of Rahim

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with Mahabanu from whom he had four sons and one daughter. He lost his wife and all his sons one after the other. He lost his son-in-law, Daniel, and endured the brutal murder of his grandsons.

Jahangir was instrumental in causing him great torture; for instance, he presented him his son Darah's chopped-off head on a plate. Rahim faced all these cruelties with great patience and fortitude.

Rahim possessed a magnetic and versatile personality. Even his enemies admired his physical and mental qualities and Akbar loved him and elevated him to the highest rank in his court.

Rahim was a lover of music and literature. Besides, he was deeply devoted to the rich Indian culture and civilization. He can be classed among the pioneers of the concepts of secularism and social integeration in Indian history and as an exponent of the ideals followed by Akbar in politics.

An outstanding poet and scholar, Rahim is renowned for his magnanimity and large hcartedness and for his knowledge of many languages such as Arabic, Persian, Turkish and Sanskrit. His works include *Khet kautukam*. a work on astrology containing 124 verses composed about 1569 in a language that draws freely on Sanskrit and Persian; *Madan ashtaka*, a collection of eight verses, which describes the divine love between Krishna and gopi; *Nagar shobha*, a collection' of 142 verses probably inspired by the famous Meena Bazar set up by thc Mughal Eimperor, describing seventy diffcrcnt types of heroines on the basis of their castes and regions they belonged to—a work full of enchanting word pictures in Braj bhasha, interspersed with Arabic and Persian words and colloquial idioms; *Barvai nayika bhed*, work in 116 couplets in Avadhi in barvai metre depicting different types of heroes and heroines; *Barvai sangrah*, another Avadhi work in 105 couplets in the same metre, written mostly in Persian dealing in the main with the theme of spiritual love; *Rahim dohavali*, consisting of somc 300 couplets in Braj bhasha, showing fhe poet's deep knowledge and understanding of Hindu scriptures, deities, festivals and Hindu way of life. It is said that the last work is a part of *Rahim satsai*, a work in 700 dohas of which some 400 have been lost.

Besides these works, he wrote some stray verses—padas, savaiyas, ghanaksharis and chhappayas which deal with devotional and moral themes. Among these miscellaneous verses may be included six sorathas ascribed to the poet that are known as 'Shringar soratha'. Rahim was, no doubt, a genius. The main theme of his poetry is love, often elavated to spiritual heights.

There is a wonderful variety of language, style, metre and subject-matter in Rahim's works. He is a master of all the literary 'languages' of Hindi in use up to his time, namely Braj, Avadhi and Hindavi (Khariboli), and his poems reveal a wide spectrum of experience of life.

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Rahim, Abdur (Sir)

——See under Abdur-Rahim

Rahimtoola, Ibrahim (Sir) (1862 — 1941)

Sir Ibrahim Rahimtoola, born in Bombay in 1862, was a leading freedom fighter and politician.

Sir Ibrahim Rahimtoola was born in Bombay in the year 1862 in a Khoja Muslim family. His father, Rahimtoola Kadarbhai, was in business. The youngest and the fourth son of

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Ibrahim Rahimtoola was Habib Rahimtoola who went over to Pakistan where he held various responsible positions in the Government. Sir Ibrahim had his secondary education at the Elphinstone High School, Bombay, which he left after his failure at the Matriculation examination. He married twice, the second marriage having taken place in 1903 after the death of the first wife.

He came into close contact with eminent Indians like Sir Pherozeshash Mehta, Sir Chimanlal Setalvad, Sir C.P. Ramaswami and Sir Cowasji Jahangir. Sir Ibrahim's active participation in cricket and tennis is attested by the Maharaja of Porbander. He had made a deep study of the Holy Quran, specially from the legal point of view.

In 1908 and 1930, he visited Europe and was closely associated with Lord Irwin, the Viceroy of India. Possessing a good library of English books, he acquired vast knowledge and very often quoted from the works of Dickens and Gibbon.

Sir Ibrahim Rahimtoola held very progressive views in matters of social reform. In his address to the Muslim Education Conference, he strongly advocated female education and the women in his family took part in public functions and never observed *pardah*. His broad mindedness was evidenced by his mixing freely with the members of all communities.

Throughout his life he had firm faith in the Quran and, though himself an Ismaili Khoja by birth, he believed that attributing divinity to the Aga Khan was not proper. The catholicity of his religious outlook is indicated by his intimate friendship with the Parsis, Hindu Maharajas and Christians.

A great admirer or Western education, Sir Ibrahim urged the members of his community to get the benefits of Western culture. At the same, time he strongly advocated the study of Sanskrit by the Hindus and of Arabic by the Muslims so that they might understand their own culture. Himself a great champion of primary education, Rahimtoola was mainly instrumental in the passing of the Bombay City Primary Education Act in the Bombay Legislature in 1901.

A firm believer in self-government, he advocated constitutional means for gaining India's independence. Due to his extensive travels, Sir Ibrahim was well-informed about the international political scene. He was convinced of the evils of the division of the country on a linguistic basis and hence urged his countrymen to divide India into smaller units from the point-of view of administrative convince only.

In his attitude towards Britain, Sir Ibrahim attributed the unrest against the British administration to the Indians' lack of faith in the British administrators. In his book, 'A Constitution for Self-Governing India' (1940), Rahimtoola stated that India was not yet ripe for a parliamentary form of government due to the prevalence of illiteracy. On the other hand, he favoured a unitary form of government with a strong Centre for India. He expressed his views in favour of India remaining as an equal member of the British Commonwealth.

In his attitude towards the economic issue facing the country, Sir Ibrahim stated: "Britain has subordinated the industrial and economic interests of this country to the immediate personal interests of the British manufacturing classes." The British policy of dealing with the economic problems of India in the interests of the British without due regard for Indian opinion was vehemently denounced by Rahimtoola in his writings and from the public platforms.

The British policy of taxing India up to the 'hilt' was condemned by him. As the first Indian Chairman of the Indian Fiscal Commission, appointed by the Government of India, he insisted on the appointment of a Tariff Board for giving protection to Indian industries and this was accepted by the Government of India, in spite of opposition by the European majority in the Commission.

Sir Ibrahim Rahimtoola occasionally

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contributed articles to the *Time of India*, Bombay. He was a very popular and effective speaker. He published two monographs: 'A Scheme for the Defence of India" (a Note addressed to the Secretary of State for India in 1917) and 'A Constitution for Self-Governing India' (1940).

He was a member of the Muslim League in the early period and later became an active worker of the Indian National Congress. He presided over the annual session of the Muslim League in 1912 and sincerely worked for the union of the Congress and the League between 1914 and 1916. In 1930, Rahimtoola was a member delegate to the Round Table Conference and did very commendable work in the negotiations leading to the signing of the Gandhi-Irwin Pact.

Sir Ibrahim held very responsible positions, ranging from the Presidentship of the Bombay Municipal Corporation in 1899, membership of the Bombay Legislative Council from 1899 to 1912 and the Presidentship of the Imperial Legislative Assembly (1931-33). The Report which he prepared for the reorganisation of the Aligarh University in 1918 revealed his great interest in education. He was the recipient of various titles from the British.

Ever since his entry into public life, starting with a membership of the Bombay Municipal Corporation in 1892, Sir Ibrahim was closely associated with the public life in India till his death in 1942. By his efforts the powers and duties of the City Improvement Trust were transferred to the Bombay Municipal Corporation. He was a great champion of Hindu-Muslim unity and was a delegate to the first Hindu-Muslim Unity Conference held at Allahabad under the Presidentship of Sir William Wedderburn.

Sir Ibrahim had the rare distinction of combining business acumen with political sagacity. He was also a rare individual in the sense that his advice was equally sought by the Congress leaders as well as by the British Government. He was very out spoken and he was probably the first Indian to tell the British in emphatic terms, as early as 1912, that it was inevitable that the British would have to go and that India would be independent. His outstanding achievements in the Imperial Legislative Council resulted in the industrial and commercial progress of the country. He bitterly criticised the unfair economic policy which the British followed in India. He was an ardent champion of the Indianisation of the various Services.

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Rahman, Dar (1897 —)

Dar Rahman, born in 1897, is an eminent Kashmiri mystic poet.

Dar Rahman was an eminent Kashmiri mystic poet, contemporary of Mahmood Gami. Nothing is known for certain about his life. Only a few of his poems have been preserved, which signify his eminence as a poet.

His famous poem, *Shashrang*, reveals his art and craft. The poem is an allegorical expression of a complex mystic experience, displaying an amasing technical artistry. *Manch tular* (Honey bee) is another allegorical poem in which two impersonal characters, a fly and a honey bee, confront each other, and through their dialogues expose the mysteries of nature

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and thus reveal the eternal conflict between 'nafs' (self) and 'fikr' (consciousness).

The poet also intervenes and comments on the relative worth of the arguments of the two characters in the poem. In his other poems written in the lyrical form, Rahman Dar seems to be obsessed with the question relating to the human predicament caused by his estrangement from the real, and his craving for the reunion. His poetry displays a beautiful synthesis of Persian sufi terms and pure Kashmiri words.

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Rahman, Habibur (Maulana)

——See under Habibur Rahman Ludhianvi (Maulana)

Rahman, Muhammad Abdur (Sir)

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Rahman, Saheb Mohammad Abdur

——See under Abdul Rehiman Saheb, Muhammad

Rahul Sankritayan (1892 — 1963)

Rahul Sankritayan, born at Kanaila in the district of Azamgarh in 1892, was an eminent freedom fighter, writer and critic of Hindi literature.

Rahul Sankritayan was born in April 1892 in an ordinary Saryuparin Brahmin family of the village of Kanaila, District, Azamgarh (Uttar Pradesh). Kedarnath Pandey (his original name) was the son of Govardhan Pandey and Kulwanti. Later on, he came to be known as Baba Ramodar Das and subsequently Mahapandit Rahul Sankritayan. He spent his childhood at his maternal grandfather's place, where he heard all sorts of legendary stories about foreign lands and that made him a wanderer of repute in later years. He first left his home at the age of twelve and again at the age of fourteen.

His pecuniary conditions did not allow him to go beyond the Urdu Middle Standard education. He was married according to his caste rules at the age of nine. He left his wife, married again a Russian lady named Lola and had a son by that wife named Igol Rahulovitch. He later on married a Nepalese woman named Kamala, by whom he had two issues.

An adventurous wanderer throughout his life, he learnt and mastered over three dozen foreign languages and a number of Indian languages. He acquired proficiency in Vyakaran, Kavya, Mimamsa, Nyaya, and in almost all the branches of Hindu religion and philosophy. A little later he obtained the title of 'Tripitakacharya' and became one of the recognesed authorities on Buddhism.

He was not very fastidious about his dress and he believed in plain living and high thinking. He was drawn towards spiritualism at the early age of twenty, more specially towards Vaisnavism, and came to be known as Baba Ram Udar Das. He undertook a trip to Nepal and learnt something of the 'Tantras'.

He also came under the influence of Swami Dayanand Saraswati and was drawn towards the Arya Samaj, as a result of which he became free from age-old caste prejudices. He was further influenced by the Bolshevik Revolution of 1917. He came to realse that the independence of India should get precedency over other things and he was literally drawn into the vortex of Indian politics. He also came under the influence of Buddhism and for some time he was

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a Buddhist Bhikshu, and ultimately ended as a Communist.

His associations with persons like K.P. Jayaswal, Jayachandra Vidyalankar, Bhadant Ananda Kausalayan, Jayaprakash Narayan, Swami Sahajanand Saraswati, Karyanand Sharma, Bhikshu Jgdish Kasyap, Professor Schterbatsky of Russia, Mahapandit Dharmanand Kosambi and others were very deep. Two streams of thought were discernible throughout his career, an unquenchable thirst for knowledge and a passion for the liberation of the entire mankind from all sorts of exploitation—political, social and economic.

Between 1913 and 1921, he travelled widely throughout the length and breadth of the country and also visited a number of foreign countries. He had visited almost all the countries of the world except the United States and the Carribeans. His foreign travels influenced his thinking and, as compared to some of his renowned contemporaries, he was more liberal in his views on education, social reforms, women and other social matters.

He was not obsessed with India's glorious past but he stood for a scientific study of our cultural heritage in all its aspects. Though he believed that political freedom was a necessity for the cultural regeneration of the country, he did not share Gandhiji's views in 1921 that Swaraj would be attained within a year. He was a great critic of Gandhiji, had no faith in non-violence and he was highly aggrieved when Gandhiji suspended his movement after Chauri-Chaura. He was a prochanger in politics.

Though scholarship was his *forte*, he did not lag behind in participating in the country's freedom movement. The dilly dallying tactics of the British Government after the conclusion of the First Word War convinced him of the fact that the Britishers had got to be thrown out at all costs. In 1919, while he was studying at Lahore, he witnessed the Rowlatt Act demonstrations on 6 April and later the unprecedented tragedy at the Jallianwala Baga.

Since 1921, he was in the forefront of the Indian National Movement in various capacities. He took an active part in the Non-Cooperation Movement in 1921 and was arrested and sentenced. He made Bihar, particularly Chapra, his centre of political activities. He established Ekma Ashram in that very district and organised a flood relief.

In 1922, he was elected President of the Chapra District Congress Committee. He was again arrested in 1923 and sentenced and lodged in the Hazaribagh Jail. In 1924, he was appointed one of the three members of the Bodhgaya Temple Enquiry Committee. Between 1922 and 1925, he worked for the removal of untouchability and for Hindu-Muslim unity.

In 1926, he took an active part in the Council election and also made arrangements for the visit of Gandhiji to Chapra He was also a Swarajist. When the Bihar Socialist Party was formed in 1931, he was elected its first Secretary. He took an active part in the Civil Disobedience Movement.

He was one of the founders of the Communist Party of Bihar and also of the Bihar Kisan Sabha. From 1938 onwards, after his return from Russia, he became a supporter of full independence, and at the same time, he became very active at the Kisan and the Labour front. In 1939, he started a Kisan Satyagraha at Patna in Saharsa and at Shahabad and was arrested and sentenced.

He was also associated with the 'Bakast' Movement in Bihar and stood for the abolition of zamindari. He presided over the Bihar Congress Socialist Party and the Bihar Provincial Kisan Sabha. In 1940, he was elected a member of the Bihar Provincial Congress Committee. In that very year he was arrested under the Defence of India Rules and was detained. He was released in the early part of 1942 when the Communist Party of India adopted the People's War Resolution. At the invitation of the present Contributor, who

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was then the General Secretary of the Bhagalpur District Students' Federation, Rahulji came to preside over the Annual Conference of the Federation on 7 August 1942, and there in his speech he criticised the proposed Quit India Resolution.

The prominent members of the Communist Party of Bihar also attended the session at Naugachia (Bhagalpur) and it was here that the Party decided its future course of action. The District Students' Conference provided a meeting ground for a large number of Communists of Bihar, and Rahulji was there to guide them.

The Conference passed a resolution supporting the Soviet line of a People's War. In 1944, he left for Russia to join the Leningrad University. In 1959, he was appointed a University Professor at his *alma mater* in Ceylon, the Vidyalankar Parivena.

Scholarship was his first love and even when he was behind the bars, he continued to worship Cilio. Besides being a teacher at the Universities in Ceylon and at Leningrad, he was associated with a number of learned institutions. He was an Honorary Life Member of the Bihar Research Society and a member of the Mahabodhi Society.

In 1933, he presided over the Oriental Language Section of the Baroda Session of the All India Oriental Congress. In 1939, he presided over the Bihar Hindi Sahitya Sammelan, and in 1947 over the All India Hindi Sahitya Sammelan and also over the Progressive Writers' Association.

It was in 1947, that he had to sever his connections with the Communist Party of India on the question of Urdu. Later he again revived his contact with the CPI and continued throughout to be its strongest supporter. He had a mind to go to China to collect some Buddhist treasures in the late fifties but his failing health did not allow it.

A prolific writer, he has written more than one hundred and fifty books on almost all subjects under the sun, in different languages, and some of his books have been translated into various foreign languages. He has himself translated a number of books from Chinese, Tibetan and Russian into Sanskrit and Hindi. He has brought to light many lost treasures of Buddhism.

He visited Tibet in 1929, 1934 and 1936 and brought twenty-two mules-load of manuscripts of Kanjur (principles of Buddhism divided into three Pitakas, viz., Dulvaor Vinaya, DO or Sutra and Abhidharma) and Tanjur (divided into Tantra and Sutra). Most of the manuscripts are rare and still unknown to the scholarly world. A working catalogue of the manuscripts has been published by the Bihar Research Society, Patna.

He also brought one hundred and thirty paintings which are now preserved in the Rahulkaksha of the Patna Museum. Besides 1,619 volumes of manuscripts, he also brought hundreds of photographs of manuscripts and all these are now in possession of the Bihar Research Society, Patna. It is a unique collection in the world. His paper on the lives of the eighty-four 'Siddhas' in the *Journal Asiatique* (paris) and subsequently in the *Gangapuratattvanka* (Sultanganj, Bhagalpur) attracted the notice of many.

He further published a catalogue of the Tibetan Manuscripts in the *Journal of the Bihar Research Society*. He has edited 'Hindi Sahitya Ka Brihat Itihas' (Kashi Nagari Pracharini, Benares), Vol. 16. He was also associated with the publication of the 'Hindi Viswakosa'. He has compiled 'Dakshini Hindi Kavyadhara' and has also edited 'Saraha Doha Kosa' (1954). His 'Madhya Asia Ka Itihas' (subsequently translated into English) won for him the Sahitya Akademi Prize.

His 'Volga Se Ganga', translated into a number of languages, is a unique work. His

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'Rigvedic Arya' has been acknowledged as one of the best works on the period. His 'Puratattvanibandhavali' is a major contribution in the Hindi language. His edition of 'Aryamanjusri-mulakalpa', in collaboration with K.P. Jayaswal, has helped us in reconstructing ancient Indian history. Some of his publications include 'Pramanavartikavritti' (*JBORS*—XXIV), 'Pramanavartika' of Dharmakirti (JBORS—XXII), 'Vadanyaya' (JBORS—XXI), 'Vigrahavyavartini of Nagarjuna (JBORS—XXIII), 'Pramanavartika' (JBORS—XXIV), 'Hetuvindu' and its Tika, 'Vigyaptimatratasiddhi', 'Manorathanandivritti', restored Ywan Chwang's translation of 'Abhidharmakosa', Nyaya texts of Jnansrimitra and Ratnakirti and Matrcet's 'Ardhyasatakam'.

He also collected 16,000 words for his 'Bhota-Sanskrit Dictionary', but nothing is known about its manuscripts. He also compiled a 'Russian-Sanskrit Dictionary' but that is yet to see the light. He compiled 'Sasansabdakosa' consisting of twenty thousand words. He also translated a number of Buddhist text into Hindi. His important publications in the Hindi language include: 'Buddhacharya', 'Baisbeensad', Manavasamaja', 'Vaigyanika Bhautikabad', 'Viswa Ki Rupareka', 'Darsan Digadarsan', 'Jay Yaudheya', 'Singh Senapati', 'Baudha Sanskriti', Samyabad hi Kyon', biographies of the leaders of the Communist movement of India, and of Lenin, Stalin and Mao tse-Tung. He wrote seventeen books on travelogue.

Rahulji was not born with a silver spoon in his mouth. He was trained in the school of adversity. After leaving his home at twelve and again at fourteen, he had taken service first under a Brahmin and then under Sughni Sahu of Benares. A born fighter for the oppressed of all nationalities, he viewed national movements in the background of international developments.

As a widely travelled man, he was opposed to all forms of superstitious beliefs and practices. He had in him an element of Ywan Chwang or a Marco Polo and his travel books (seventeen in all) contain immense information. He was lauded to the skies for his discovery of Tibetan Manuscripts and Schterbatsky immediately invited him to Russia.

In 1946, he returned from Russia with a load of notebooks comprising twenty-four hundred pages. His Sanskrit and Pali works raised him to the pinnacle of his fame. In the field of scholarship, he was free and frank, and his depth of knowledge was unfathomable. He may be compared with intellectual giants like Aldous Huxley, H.G. Wells, Bertrand Russell, the Rev. K.M. Banerji, Suniti Kumar Chatterji and others. Both as a voracious reader and a prolific writer, he had few equals.

He was rightly considered as a typical example of Buddhist scholarship in the line of Asanga, Vasubandhu, Dignag, Dharmakirti, Atisa and others by his contemporary Buddhists. He had a photographic memory. Love of humanity was always overflowing in his compassionate heart and nothing that was human was ever alien to him. It was in 1932 that he came to be known as Tripitakacharya Mahapandit Rahul Sankritayan.

He led all sorts of life to acquire knowledge. He was a true scholar, and had politics spared him a little more, he would have given us many more things in Indology. He looked like an ancient Rishi. He had the unique gift of expressing himself in the simplest form of any language that he knew. He gave a new interpretation of Buddhism and other systems of Indian philosophy and history. He interpreted the past of India from the Marxiam point of view and his writings bear that influence till the last.

His name to conjure with not only in the fields of art and letters but also in politics. But even when people will forget his political achievements, he will be remembered for his outstanding contributions to the various fields of Indological scholarship and for his multifaceted literary achievements. A man of

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simple habits, amiable disposition, childlike simplicity and transparent sincerity, Rahulji was unequalled as a true friend of the poor and the exploited on the one hand and, on the other, as a veritable Guru (much like the ancient Rishis) to his uncounted intellectual admirers.

In the words of Suniti Kumar Chatterji, very few of Rahul's calibre are generally found in a country (speech at the Patna College in 1945). Dr. Rajendra Parsad's tribute to his scholarship is still preserved in the proceedings of the Senate of the Patna University (1937-39). Rahul did not hesitate to shift his political loyalty from one party to another if he was convinced of the correctness of the political line. He hated irrationalism and blind prejudices and he did not mind declaring publicly that the Indians took beef in the past.

He was free, frank and fearless, both in his behaviour and his writings. He brought out a renaissance in Hindi. He was bold in his views and he faced his audience with confidence and grace. His literary output is yet to be assessed properly, and only then shall we be in a position to form a correct estimate of his contributions to different branches of knowledge.

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Rai, Achchha 'Rasik' (1928 — 1952),

Achchha Rai, born at Dhobi Talao in Darjeeling district in 1928, was an eminent Nepali novelist, essayist, short-story writer, critic and poet.

Achchha Rai 'Rasik' was born at Dhobi Talao village in Darjeeling. The village has since been named after him as Rasikgram. His first humorous article 'Sankarlai prashna' (Question of Sankar) appeared in *Gorkha,* a popular literary periodical, in 1946. Even earlier, as a young student he had written articles in handwritten magazines like *Chandrama* and *Kamal,* which he also edited.

His short-stories are absorbing and deal mostly with the social evils and economic deprivation of the lower middle class of the Nepali society. For example, his short story 'Kanchhi' (Second wife) contains a deep sarcasm against the prevailing practice of polygamy. In 'Chaprasi' (Peon) he gives a picture of a peon, exploited by his official for domestic service.

Rasik's essays were equally provocative. They also contained equally biting satire and doses of humour. In 'Bhudi' (Stomach) he exposes social and economic disparities. In 'Lobhi bahun' the target of attack is the priestly class, while in 'Mapai' the target is an egoist. He is also an adept at exposing the self-seeking politicians.

Some of his equally engaging essays are 'Anuhar' (Face), 'Kun pahila—anda ki kukhura' (Chicken-egg controversy), 'Jawab' (Reply), 'Hindi cinema ra hami' (We and Hindi cinema) and 'Nari samasya ko hal' (Solution to women's problems). *Saptakoshi* (Seven rivers, 1955) is a collection of his seven popular essays.

His two novels *Lagan* (Auspicious time of wedding, 1955) and *Dohhan* (Confluence, 1964), published posthumously, also deal with social problems. *Rasik rachanavali,* a collection of his works, except the novels, compiled and edited by Ramlal Adhikari, came out in 1982.

What surprises many critics is the precocious development of Rasik as a writer. His keen observation, sharp intellect, lively imagination and deep sympathy with the downtrodden have baffed many.

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His literary output mainly came in six years, 1947-52. He was also an untiring organiser of literary activities and was instrumental in founding the Nepali *Sampadak Parishad* in 1947 and the *Pragatishil Nepali Sahitya Parishad* in 1949. He was actively associated with the All India Gorkha League under the late Dambar Singh Gurung and for a time assisted in editing its mouthpiece, *Gorkha.*

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Rai, Dilusingh (1865 — 1954)

Dilusingh Rai, born at Rajbari Basti in Darjeeling in 1865, was an eminent Nepali prose writer, poet and translator.

Dilusingh Rai was born at Dhargaun of Rajbari Basti, Darjeeling. He did not get an opportunity for regular schooling, but was a self-educated person, well-conversant with the Vedas, the Upanishads and Sanskrit Vyakarana (grammar). He also knew six major philosophies (kshatdarshan) and the English language. He was honoured for his profound knowledge of the Sanskrit language and also for his study of many philosophies.

One of his important works, a 'sawai' (lyrical ballad), entitled *Vikram sambat chhapan saalko pahirako sawai,* was the result of a profound tragedy he had undergone owing to loss of life and property, caused by land slides in the Darjeeling area in 1899. The sawai comprises 218 stanzas and is written in 'sardula vikridita' metre.

Other original works of the author are: *Suddartha*, published by the author in 1941 and its second edition by Jagat Chhetri, published by Arya Swmaj, Darjeeling, in 1969, and *Bal siksha* a children's book by the author published posthumously in 1969. His last work *Kiratharuko utpati is* still a manuscript awaiting publication.

His translations into Nepali are: *Satyartha prakash* by Swami Dayanand Saraswati, *Vaiseshik darshana* by Rishi Kanad, and *Sanskar bidhi* by Swami Dayanand, enshrining 'mantras' from the *Vedas* and the *Manu smriti.* Rai's translations are in a simple and lucid Nepali language.

Rai was a teacher in a school located at Darjeeling and run by Arya Samaj, and his main aim was to build up good moral character and develop the intellect of the youth through his works.

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Rai, Hariprasad 'Gorkha' (1919 —)

Hariprasad Rai, born in Kohima in 1919, is distinguished Nepali writer and poet.

Hariprasad Rai 'Gorkha' was born in Kohima, Nagaland. An M.A. in Philosophy and Assamese literature from Gauhati University, he started his career as a teacher. Later, he served the All India Radio at Gauhati and Cuttack as Assistant Director. He has a good command of the Assamese, Hindi, English, Oriya and Bengali languages and can read and write several Naga dialects.

He started writing early at the age of 17, and has written poems, novels, short-stories and essays which appeared in noted Nepali periodicals like Himadri, *Gorkha sewak, Diyalo, Gorkha, Bharati, Katha bharati, Utthan* and Udaya.

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His two anthologies of poems *Babri* (1974) and *Manchariko boli* (The voice of the mind, 1977) were acclaimed for their simplicity and lucid narration. One of the most popular of his poems is 'Camp uthyo' (The camp is over) which depicts life in army camps with great skill. His short stint in the Second World War as an Education Officer gave him a first-hand opportunity to experience the brutalities and vicissitudes of war.

His short-stories finally got a concrete shape when his collection *Yaha badnam hunchhu (I* am defamed here, 1974) was published. He has been a good story teller, drawing mostly the sad facets of human life. He has also written a novel *Himadri.*

He has written one-act plays as well, mainly to cater to the needs of the radio. Among them,'Savitri Satyavan', 'Ek tukra roti', 'Madan','Shiv Parbati', 'Pery Sahab ko diary', 'Bank pass book','Din ra rat' and 'Santavana' are widely acclaimed. Hariprasad has written in Assamese also, mainly in such periodicals as *Awahan, Banhi, Ramdhenu, Manideep, Akan, Jeuti, Pakhila, Soumar jyoti,* etc. He also co-authored *Assamer janoiati,* edited by Pramod Bhattacharji.

His proficiency in the Naga dialects helped him co-author such books as *Kabui-Hindi dictionary,* Maring-Hindi *shabda kosh, Garo-Hindi shabda kosh, Mikir-Hindi shabda kosh* and Miri songs, published by the Hindi Bhasha Parishad of Nagaland.

The credit for starting and nurturing the *Uttaranchal Anusthan* in 1957, a popular Nepali radio programme, goes to him. The Government of Assam recently honowed him by including him among the ten recipients of literary pension.

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Rai, Indra Bahadur (1927 —)

Indra Bahadur Rai, born in 1927, is a leading short story writer, novelist and critic of Nepali literature.

Indra Bahadur Rai is a short story writer, novelist and critic. He has many literary works to his credit. He was awarded the Sahitya Akademi Award in Nepali literature in 1976 for his book,*Nepali upanyaska adharharu* (The basis of Nepali novels) a critical study of the theoretical basis of Nepali novels. Here he takes up a few writers of merit, analyses some of their works and classifies them into different philosophical or ideological categories .

Bipana katipaya (1961) is a collection of his popular short stories. Some of the impressive stories in this volume are 'Raat bhari huri chalyo' (Nightlong storm), 'Jar: bhaekai euta katha' (The paramour: a story that happened) and 'Ghosh Babu'.

His novel, *Aja ramita chha* (There is a fair today, 19h4), is remarkaole for its presentation of reality and characterisation. It not only tries to reveal the hollowness in the life of the Nepali middle-class of Darjeeling, but conveys a deeper and universal meaning also—the absurdity of existence itself.

His essays are an artistic blend of his intellect and perception. Tipeka tippeniharu' (Picked commentaries, 1966), is a collection of his critical essays, containing some self-searching essays like 'Mero janma' (My birth) and 'Mritharuko bichma' (Among the dead).

Regarded as the chief architect of the Ayamik (Dimensional) Movement, Rai along with his friend Bairagi Kaila, shook the Nepali literary world in the sixties, with the 'claim' of creating 'Tesro ayam' (The third dimension). Rai wrote that the new literature would aim at 'uplifthing man in his totality'. Many critics initially thought that dimensional writing was no more than a literary fad or an attempt to negate life and its values.

The idea, as argued by Kumar Pradhan,

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has a theoretical base which does not make it a pretension but aims at realism in writing. Rai himself, in an interview with Pradhan (1967), said, 'the third dimension is the climax of modernism.' According to him, it is another name of depth. It is not in understanding but in experiencing life that we find its real form. His *Kathastha* (1972) carries his ayamik dimension to his short stories.

His other works include *Sandarbha ma Ishwar Ballav ka kavita* (1976), a study of a long poem 'Euta saharko kinarama' by Ishwar Ballav; *Sahityako apaharan* (1983), a short treatise of a polemical nature; *Darjeelingma Alepali natakko ardha satabdi* (1984), History of Nepali stage and theatre at Darjeeling; and *Kathputaliko man* (1989), a collection of his latest short stories.

Rai steered vigorously the All India Nepali Bhasha Samiti Movement for the recognition of Nepali language and was a member of the Sahitya Akademi for many years.

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Rai, Lalchand Naval

——see under Navalrai, Lalchand

Rai, Radhanath (1848 — 1908)

Radhanath Rai, born at Kedarpur in the District of Balasore in 1848, was a philanthropist and a humanitarian by nature.

Radhanath Rai was born in the village of Kedarpur in the District of Balasore on 28 September 1848. Kedarpur is a small village of historic importance, situated at a distance of twenty miles to the south of Balasore town, on the banks of the river Kansa Bansa. The western part of his village is flanked by a chain of hills. In the west, at a distance of a few miles, the Bay of Bengal touches the sandy shores in perpetual murmurs. The situational advantage and the natural surroundings generated in Radhanath a feeling of love for nature and a poetic disposition from childhood.

Radhanath was born in a respectable middle-class Bengali Kayastha family. His father, Sundar Narayan Rai, was a domiciled Oriya and was serving as the Sadar Quanungo (Revenue Supervisor) in the District Court of Balasore. Sundar Narayan had earned the respect of his colleagues and superior officers by his sweet disposition and strong moral character. He had a religious temperament, and was a well-readman.

Coming from a Kayastha middle-class family, the members were educated and commanded a position of respect in the locality.

The socio-cultural background of the family paved the way for young Radhanath to be a great man in future. The family members had a philanthropic temperament and were kind towards the poor and the downtrodden. Sundar Narayan, being a strict man, did not allow his son to eat too much. He was of the view that eating too much made a man idle and stood in the way of his progress in life Sundar Narayan made young Radhanath commit to memory Sanskrit verses dealing with the basic principles of life.

He narrated to his son many instructive stories from Persian and taught him Bengali and Urdu at home. Radhanath was never found without a book except on the holy day of 'Sripanchami", the day of worship of the Goddess of Learning. Radhanath was also greatly influenced by his preceptor, Gadadhar Acharya, who was the Headmaster of the Balasore English School.

Radhanath married Parasamani, the daughter of Chandra Mohan Aditya of Remuna

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(Balasore) in 1870. Parasamani had all the qualities of an ideal housewife. She was of a religious temperament and was completely devoted to her husband.

Coming as he did from an educated and upper middle-class family, Radhanath received his education in the traditional and conservative way. Radhanath began his early education at the age of six at a *Pathasala* started by his father in his own house under a village pedagogue named Narayan Naik. Narayan Naik, being an astrologer, predicted the future greatness of the boy. The pedagogue used to punish his pupils severely whenever they were not mindful of their studies.

Radhanath's father was also no less strict in this respect at home. So, Radhanath had no freedom even to go outside the four walls of the house to play with his friends. Radhanath completed the three R's at the *Pathasala* and joined the Vernacular School at Soro. He was well up in arithmetic, and to solve sums was a great pleasure for him. He was also interested in Sanskrit and studied several works of Sanskrit authors.

On completion of the vernacular education, Radhanath was admitted to the Balasore Zilla School in 1858. He proved his worth and gained reputation as a brilliant student of outstanding merit. He was awarded prizes on more than one occasion for his proficiency in Mathematics and Literature.

In 1863, he passed the Matriculation examination in the first division and earned a scholarship of Rupees fourteen per month. He had to walk all the way from Balasore to Calcutta with his uncle for six days to reach Calcutta to prosecute has studies at the Presidency College. Many illustrious sons of Bengal were his classmates, and he came in contact with several noted Professors of the time.

Unfortunately, the climate of Calcutta did not suit his sickly and weak constitution. He was compelled to come back to Balasore within a month. Disappointed, he joined as an assistant teacher in the Balasore Zilla School. This afforded him a very good opportunity to appear at the F.A. examination as a private candidate and he came out successful in 1869. Though he was interested in higher studies, indifferent health stood in the way. Yet, by sheer perseverance and study at home, he acquired proficiency in English, Sanskrit, Hindi Bengali and Oriya Literature.

Radhanath did not visit any foreign country, but he visited different parts of India. He was in favour of Western education and made a thorough study of the writings of several English authors.

Radhanath had personal relations with Damodar Das, a patriot, responsible for the establishment of the Utkal Press at Balasor, and with Raja Baikunthanath De. Among his other friends were: Rasik Chand De, Fakir Mohan Senapati, Bhaktakavi Madhu Sudan Rao, Govind Chandra Patnaik, Editior of the *Balasore Sambad Bahika*, and Gauri Shankar Editor of the *Utkal Dipika* and Manager of the Cuttack Printing Company and Bhoodev Mukherjee of Bengal. Pandit Sadasiv Nanda, a man of profound knowledge in Sanskrit, was his teacher in the Balasore Zilla School.

Several Rajas and Maharajas, poets, writers and public men of his time were his intimate friends. To mention a few from among his most illustrious friends: Nabin Chandra Sen, the writer of 'Palasir Yuddha' (Battle of Plassey), Ramesh Chandra Dutta, Beharilal Gupta, Surendranath Bandyopadhyaya, a former Chief Justice of the Punjab High Court, Pratap Chandra Bandyopadhyaya, the first Indian Wrangler of the Cambridge University, Ananda Mohan Basu, Kishori Mohan Gangopadhyaya and others.

Radhanath started his career as a third teacher in the Balasore Zilla School in 1864 on a salary of Rs. 30/- per month. He was promoted to the second teachership and was transferred to the Puri Zilla School. In 1869, he was again

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transferred from Puri to Bankura. In 1872, he was appointed Deputy Inspector of Schools at Balasore.

Then he was promoted to the rank of Inspector of Schools in Orissa and was transferred to Burdwan. He retired from Government service in 1903 in the same capacity. Being a Government servant in the Education Department, he was a not able to participate in the nationalist movement directly. But his writings indicate that he was a true revolutionary and was against British imperialism.

Though he was born in Orissa, his activities were not confined to Orissa alone. During his service career, as a school teacher and finally as an Inspector of Schools, he served the people of Bengal, Bihar and Orissa.

In 1903, Radhanath presided over the first session of the Utkal Sahitya Samaj. In recognition of his meritorious services Radhanath was conferred the title of 'Rai Bahadur' by the British Government on the occasion of the Diamond Jubilee celebrations of Queen Victoria in 1897.

As a poet and writer, Radhanath belongs to the modern era. He was responsible for introducing modern elements in Oriya literature. The following are some of his major works and publications : 'Bharata Gitika', 'Megha Duta' ('Purba Megha' and 'Uttara Megha'), 'Pabana', 'Veni Sanghara', 'Bharata Iswari', 'Kedara Gauri', 'Chandra Bhaga', 'Nandikesari', 'Usha', 'Parbati', 'Chilka', 'Mahajatra', 'Jajati Keshari', 'Tulasi Stabaka', 'Urbasi', 'Darbara', 'Dasaratha Bijaya', 'Savitri Charita', 'Mahendra Giri', 'Panchasatama Jubilee Sanghita', 'Shri Kalika Stuti', 'Sastitama Jubilee Sanghita', 'Tini Bandhu', 'Bana Harana', 'Smansana Drusya', 'Ekagrata', 'Duryadhanara Rakta Nadi Santarana', 'Ketoti Upadesha Kavya', 'Bandana', 'Satyabadi', 'Hansa Duta', 'Italiya Juba', 'Bhramanakarira patra', 'Bamanda', 'Utkal Sahityara Unnati', etc. From 1868 till his death in 1908, Radhanath made the greatest contribution to nationalism through his writings.

Radhanath was a philanthropist and a humanitarian by nature. He was a living example of piety and simplicity. He regarded all men as equal and liked everyone, irrespective of caste, creed and colour. Regarding the status of women, he was of the opinion that no healthy society would be possible if women were not sufficiently equipped with moral, physical and mental strength. They should be educated and be as strong as men so as to face the struggle of life independently.

Women should play an important role to bring about reforms in society. He adhered to the Hindu ways of life and practised them in his personal life. But Radhanath did not blindly accept the traditional superiority accorded to the Brahmins in the Hindu society. He liked to pay respect to the right man having the right conduct, whether he was a 'Brahmin' or a 'Chandala'. Thus, he did not believe in the caste system and condemned untouchability. Radhanath was in favour of Western education, as he believed that it was easier to get true knowledge from Western literature. In his opinion, Eastern literature is so vast and varied that it was difficult to go deep into it and discover truth.

The prevailing belief was that Western education made people go astray. But Radhanath was of the opinion that it was the individual who was responsible for his lapses and not the system of education. He supported the extension of primary education for the removal of illiteracy.

Radhanath was an ardent lover of his motherland. Most of his writings sought to generate a strong feeling of nationalism and patriotism in his countrymen. Being a Government servant throughout his life he was not able to participate actively in the nationalist movement. But his writings indicate that he was a revolutionary and was against the

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British Government. He wrote in Oriya, Bengali, Sanskrit and English. He was above regionalism. All his patriotic songs refer to India and Indians.

Radhanath was in favour of the British form of parliamentary government. But he did not like the high-handedness of the British imperialists in India. Being a life-long victim of the fell disease of asthma he was not an effective speaker.

Rai Bahadur Radhanath Rai stands as a great literary figure and his writings constitute an un-forgettable chapter in the history of Oriya literature. As a teacher and Inspector of Schools, he was extremely popular among his pupils, colleagues and subordinates. As a strict disciplinarian, he preached and himself set an example of clean administration, and honesty and integrity of character.

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Rai, Viveki (1927 —)

Viveki Rai, born at Arauli in Ballia district in 1927, is an eminent Hindi poet, novelist, critic and journalist.

Viveki Rai was born in village Arauli, district Ballia, Uttar Pradesh. He was brought up by his mother's parents as his father had died before his birth. He struggled his way up in life and did his M.A. in 1964 as a private candidate from Kashi Vidyapith. In 1970, he earned his Ph.D. degree and joined a college at Ghazipur as lecturer in Hindi.

Viveki Rai is known for his sense of dedication to the common people. He aroused the conscience of his readers towards the pitiable condition of the rural people and depicted the spectrum of life in the fast changing villages of northern India since Independence.

Besides being a poet, he has attempted almost all the genres of prose literature—novel, short story, essay, diary, sketches, reportage and criticism. However, his reputation rests mainly on his works of fiction and essays. In all his works he has focussed on the transformation of life and values in rural life as a result of the impact of modern civilisation. Besides writing in Khariboli, he has written in the Bhojpuri dialect also.

Viveki Rai is still remembered for his weekly column 'Manbodh master ki diary' in the famous journal *Aaj* published from Varanasi. He regularly wrote this column from 1957 to 1970. Even in this column he wrote about regional problems, bringing out the gradual changes taking place in the life-style and values of the village folk.

Viveki Rai is essentially a farmer. He has not only seen the anomalies of life—social, economic, political and cultural—from close quarters, but has himself suffered in the welter of upheavals. Rooted in the soil, he has great faith in the old traditional values and simple unostentatious life of rural India.

He is deeply pained when he observes that every new experiment and every new economic plan announced in the name of development benefit only the influential and rich sections of society. The common people hear only slogans and false promises. This disheartens the writer, creating a sense of helplessness and disillusionment in all his writings.

His works are known for their local colour and regional touch, but if we look at them a bit more closely we find that the problems touched are not merely local or of limited importance but they affect the viilagers throughout the

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country and have wider implications. As a matter of fact, Viveki Rai belongs to the school of Premchand, and through his works he echoes the sentiments, the hopes and the aspirations of rural India.

His works include, Novel: *Baul, Purush purana, Lok rin, Shwet patra, Sona mati;* Short stories: *Jivan-paridhi Nayi koyal, Gunga jahaz, Bete ki bikri, Kalatit, Viveki Rai ki shreshtha kahaniyan;* Essays: *Kisanon ka desh, Gaon ki duniya, Tridhara, Phir baitalva dar par, Naya gaunama;* Reportage and Sketches: Julus *ruka hai, Gavain gandha gulab;* Criticism: *Hindi upanyas: uttarshati ki uplabdhiyan, SwatantrottarHindikatha sahitya aurgram* Jivan.

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Raichoudhuri, Ambikagiri (1885 — 1967)

Ambikagiri Raichoudhuri, born at Barpeta in 1885, was a leading Assamese freedom fighter, writer and poet.

Ambikagiri Raichoudhuri came of a Kayastha family and claimed his ancestry to a cousin of Shankaradeva. He was born at Barpeta, the holy town consecrated by long association with Shankaradeva and Madhavadeva. He read up to the eighth standard of the secondary school and bade goodbye to formal education.

He went to Gauhati in quest of fortune but there he became associated with a few revolutionaries with their faith in armed rebellion against the British. He was soon arrested.

In 1905, he was kept in detention within the town of Barpeta. Later, he became a member of the Indian National Congress wihch had already been established, and plunged into the Non-cooperation Movement of 1920-21. He was arrested and imprisoned. Dissatisfied with the indifference of the Congress leaders to the peculiar problems of Assam, Raichoudhuri founded a new organisation known as Assam Samrakshini Sabha in 1926. The sole concern of this Organisation was to protect the interests of the indigenous people of Assam without opposing the struggle for independence launched by the Indian National Congress.

This Samrakshini Sabha was renamed in 1933 as Assam Jatiya Mahasabha. The rift between Ambikagiri and the congress widened which led to a complete severence of his connection with the Congress. Although Ambikagiri fought all his life for the protection of the identity and interests of the Assamese people, he was not anti-India nor did he think of a separate Assam outside India.

Ambikagiri was a poet of considerable merit. There are six collections of his poems and a bunch of songs which were sung on different occasions. These collections are *Vina* (1912), *Tumi* (1925), *Anubhuti* (1954), *Sthapan kar, sthapan kar* (1958), *Vandoki chandere* (1958) and *Vedanar ulka* (1964). The last, won him the Sahitya Akademi Award in 1966. *Desi Bhagavan* my country is rny God, t965) is a collection of his songs.

The poetry of Ambikagiri may be broadly classified into four categories. They are: (1) patriotic lyrics surcharged with emotion calling upon the countrymen to work for the mother-land; (2) love poems expressing his passion for an imaginary beloved; (3) poems of sublime love attaining mystic heights as in *Tumi;* and (4) poems which express a contempt for the life of ease and lethargy, and praise honest endeavour of men who are free from conceit, discrimination and hypocrisy.

Ambikagiri wrote three plays in his early life. These plays, *Jayadratha badha,* (1962), *Kalyanamayi* (1912) and *Bhakta-gaurava,* though not of a high order, were able to divert

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the fascination of the audience under the spell of translated Bengali plays. The plays were published towards the end of the sixties. Ambikagiri was also a powerful prose writer. His style reveals his personality, his patriotism, his revolutionary zeal and his passionate disposition.

His essays are collected in his *Deka-dekerir Ved* (The Veda of the youths and maidens, 1942) and *Ahuti* (1953).

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Raidhu (15th Century)

Raidhu was a prominent medieval Jaina poet of Apabhramsha literature.

Raidhu an eminent poet of the medieval age, came of a Jaina community. His parents were Harisimha and Vijausri, and wife, Savitri. Gwalior was the main scene of his literary activities. The idol of Adinatha, 57 ft. in height, in the fort of Gwalior, is said to have been consecrated by him.

He had high praise for Gwalior (Gopachala, nagara), the Tomar dynasty and King Dungarasimha who was a great patron of Jainism. Raidhu received patronage from Dungarasimha and his son Kirtisimha, as well as from another contemporary ruler, Rudrapratapa Chuahana.

The Apabhramsha used by Raidhu has a special significance and stands as a landmark between the Middle Indo-Aryan and the New Indo-Aryan languages. Actually, Raidhu was a narrative poet and wrote minor epics as well as stories in an artistic way as is evident from the motifs used in his works.

Moreover, he made a liberal use of proverbs and maxims. He added some Sanskrit verses also to Apabhramsha. In fact, he was a master of several languages, and used in his literary works words from four languages—Sanskrit, Prakrit, Apabhramsha and Hindi. Some Prakrit verses are also found in his book *Siddhathasara*.

Raidhu is said to have written some 28 works, but the manuscripts of some of them have not come to light as yet. His works extant may be put in the following six categories:

(1) Puranic epics: *Harivamaspurana, Parsvapurana, Mahapurana* and *Adipurana;* (2) Narrative poems: *Anathamikatha, Samyak sammatta kaumudikaha, Punnyasravakaha* and *Ravivratakatha; (3)* Charita kavyas: *Sukosala charita, Megheshwar charita, Dhanvakumar charita, Samnati charita, Jivandhar charita, Padma charita, Sripala charita, Yashodhara charita* and *Shantinatha;* (4) Doctrinal and ethical works: *Siddhanta sara* and *Vratasara;* (5) Hymns & Jaimala: *Sohamthudi, Adma Sammbodha kavya dashlakshana jaimala, Sodashkarana jaimala;* (6) Muktaka: *Anupreksha*.

Some of the seminal words used in modern IndoAryan languages have been found in his works, e.g. patwari, gaddi, kothi, achau, ache (to be), atbhana (athai in Braja, Bundeli, Awadhi, Bhojpuri), *ikkalla* (ikkla), ekalli (akeli), *kakkara* (kamkara), kadahi, kisanu (kisan), *kuddalu* (kudal), kuhadi (kulhadi), lada, gumpha, etc.

Raidhu occupies a very significant place in Apabhramsha, as he is one of the few poets through whom we know about the later Apabhramsha language and its literary tendencies. He has employed in his epics all the important rasas and figures of speech and metres. For example, in *Pasanahachariu* alone he has used shringara, veera, raudra, and shanta rasas.

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Rainchhod (18th Century)

Rainchhod was an eminent Gujarati devotional poet.

Rainchhod was essentially a devotional poet who has to his credit such poems as 'Ranchhodjino garbo', 'Barmas', 'Chaturi'. 'Dashavatarlila', 'Nashiketa akhyan', 'Radhavivah' and some padas on Krishna's love sports. He. like other Krishna bhakti poets, sang of the various moods of love-lorn gopis, their yearning for Krishna, their pangs of separation and their union with Him.

In his 'Ranchohdjino garbo' he has made use of the garba form, which is other used in Shakti literature to narrate how Krishna who was in the temple at Dwarka shifted to Dakore for the sake of his devotee Bodana. In 'Radhavivah', he has described the wedding ceremony of Radha and Krishna. He is popular for his poem, a hymn to 'Annadeva'.

He is the only poet in mediaeval Gujarati literature, who accepts the reality of this world and highlights the importance of food which he regards as God. He was the first person to write on the genre of short story, pointing out the difference between the novel and the short story.

He also compared the characters of Kalidasa and Shakespeare, which was the first attempt at comparative study. He also translated the Bengali drama *Ashrumati* by Jyotindranath Tagore into Gujarati .

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Raja, H.D. (1904 — 1959)

Harihara Dharma Raja, born at Kayankulam in the State of Travancore in 1904, was an eminent freedom fighter and politician.

Harihara Dharma Raja was born in Kayankulam, near Shencottah, in the State of Travancore on 31 August 1904. His father, Harihara Iyer, hailed from the village of Elathoor in the Tinnevelli district of the Madras State. Raja was born to his second wife, Lakshmi. She died in August 1956. Raja's father was a Tamil Brahmin who owned a small cloth-shop which brought him an income of a hundred rupees a month. In 1938, when Raja was thirty-four, he was married to Sarojini, a non-Brahmin lady of eighteen. They had one child.

Raja began his educational career in his fifth year in a Malayalam Elementary School in Kayankulam. He studied there for seven years and later joined the Second Standard in an English Middle School. In his seventh, year he was the recipient of the King George V Coronation Medal award for the best scholar at school. Then he went to a High School in Trivandrum in 1920, from where he matriculated in 1923. While at Kayankulam, he read a Malayalam book on the life of a patriot who was deported to Travancore for political reasons—the story of the late Ramakrishna Pillai.

Though, he participated in strikes in the Middle School, Raja had time for intellectual activities, too. He mastered the Gita and could repeat its verses faultlessly and with feeling. He was greatly influenced by the speeches of Dr. Varadarajalu Naidu and Srinivasa Iyengar. They left a deep impression on the mind and character of the youthful Raja.

Raja's professional career was varied and somewhat peculiar. He tried his hand at many things. He was a Customs Clerk in 1925. He tried automobile business in 1934, and went to Ceylon on business. He toured New Zealand and

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Australia, too. He served as a Literary Assistant to Mr. B.T. Viswani, a text-book publisher in Bombay City. He founded the 'Youth League', one of the earliest organisations of the kind in the Indian freedom Movement.

He started a monthly magazine, the *Young Liberator*, and wrote fiery articles arousing the enthusiasm of the youth to contribute their mite to the freedom of the country. He wrote under the pen-name 'Kausika'.

Raja's role in the nationalist movement is noteworthy. As an active political worker in Bombay, Raja helped in organising the boycott of the Simon Commision and initiated the youth movement in Bombay in 1924. He underwent imprisonment for six months for participating in the Salt Satyagraha in 1930. He organised the 'people's Battalion' in Bombay for non-violently taking over Government institutions like the High Court, the Income Tax Office and the Customs, and was sentenced in 1930 to four a half years' imprisonment for sedition.

He was released in 1932 and was deported to the Madras Province by the Bombay Government. He was again sentenced to one year's imprisonment in 1933 in connection with the Madras Conspiracy Case (the *Hindu*, 5 August 1933). The police arrested him in 1942 for allegedly financing the Quit India Movement and released him in August 1943.

He later left the Congress and formed the Republican Party in 1950. He was a member of the Rajya Sabha since 1952. He stood for 'a parallel government and parallel courts' on the Irish model.

Raja breathed his last on 30 November 1957 at the age of fifty-five. In his death the country lost a good republican, a revolutionary of the finest calibre and a valiant fighter for freedom.

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Raja, K.K. (1889 — 1968)

K.K. Raja, born in 1889, was an eminent Malayalam poet, essayist and biographer.

K.K. Raja was an eminent Malayalam poet. Born in a feudal Kshatriya family, he studied Sanskrit in the traditional way and passed as a private candidate the 'Vidvan' examination of the University of Madras. He worked as a teacher of Malayalam at Kottayam and Ernakulam, but resigned his job during the Noncooperation movement. Later, he joined St. Thomas College High School, Trichur, as teacher of Malayalam where he worked till his retirement in 1963.

In his formative years, Raja had ample opportunities to come into close contact with poets and scholars like Kunjikuttan Tampuran, Appan Tampuran and Attur Krishna Pisharodi. Even his earlier poems were marked by a perfection of form and philosophical content. He established himself as a major poet by his third published work *Bashpanjali*, an excellent elegy on his departed friend.

In later works he emerged as a nature mystic, and wrote some of the formally perfect sonnets in Malayalam. A devotee of goddess Shakti, he sang in his later years moving paeans to his chosen deity, who manifested Herself in the beauty of nature, in perfectly constructed verses in long Sanskrit metres.

His works are: Poetry: *Kavanakusumanjali* (1921), *Tulasidamam* (1932), *Vellittoni* (1934), *Harshanjali* (1939), *Ashlesham* (1947), *Mannum vinnum* (1956), *Malanattil* (1957), *Muktavali* (1960), *Vananthasancharam* (1964), *Natakkatte nan* (1967), *Tirthatakan* (1965);

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Elegy: Bashpanijali (1931); Essays: Uthirmanikal (1952); Autobiography: Smritimadhuryam (1954); Stray verses: *Bhashamuktalangal* (1955). He also edited, with notes, classics like *Krishnagatha* (1938), *Chandrotsavam* (1950) and *Nalachantam attakkatha* (1950).

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Raja, P.S. Kumaraswami (1898 — 1957)

P.S. Kumaraswami Raja, born at Rajapalayam in the District of Ramnad in 1898, was an eminent political leader.

Poosapati S. Kumaraswami Raja was born in 1898 in Rajapalayam in the District of Ramnad. His father, Poosapati Sanjeeva Raja, was a Kshatriya who migrated from the Northern Circars in Andhra Pradesh. Kumaraswami Raja lost his mother when he was a baby of eight days and was brought up by his paternal grand- mother. He lost his father, too, at the tender age of three. Raja was married in 1912. His first wife died in 1919 and a year after that he married her younger sister.

After studying for three years in an elementary school near his house, Raja joined the Anglo-Vernacular School where he studied up to the Third Form. He was then fouteen years old. Next, he joined the High School at Srivilliputur in January 1913. He studied there till March 1919 for the S.S.L.C. examination. Personal lives and writings of Annie Besant and Satyamurthy had great influence on his mind and character.

It was in 1919 that he first met Gandhiji, and followed with great interest the events in Gandhiji's life. To quote his own words, "..the epic struggle in South Africa, the founding of the Ashram in Ahmedabad, the Champaran struggle, all these made a profound impression on me and the utter simplicity of Mahatma's life also evoked my unbounded admiration" (My Induction As A Gandhite' 1955).

Raja's career from adulthood till his death was marked with hectic activity. He wrote, he spoke and he organised the Congress Party at the village level. His principal work, 'My Induction As a Gandhite', brought him fame. In his speeches he stressed the need for unity and a spirit of dedication to achieve freedom from the British rule. He condemned the atrocities committed by the British, criticised the Rowlatt Act and called upon the people to observe Satyagraha.

Raja had the unique honour of being the Vice-President of the Reception Committee of the first Khilafat Conference held in Madras in February 1930. At this Conference, a resolution of non-cooperation on the Khilafat issue was adopted. Raja was then elected to the Madras Legislative Assembly from the Chitur constituency and later became a member of the Madras Cabinet, formed on 14 July 1937. He was the Minister for Public Works.

The brought him fame and soon Raja became a popular figure. Titles, honours and positions were heaped upon him. He was the President of the Ramnad District Board from 1937 till 1943. He was the Minister for Agriculture in T. Prakasam's Cabinet (1946). He was elected unopposed to the Assembly from Srivilliputur General Rural Constituency (April 1946). He was the President of the Rajapalayam Union Panchayat, and also of the Panchayat Court, and a member of the Taluka and District Boards of Ramanathapuram for several years.

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He served in the District Educational Council and District Temple Committee. He was the President of the Hindustan Scout Association. On 14 August 1947, Raja celebrated the Indian Independence day on a grand scale at his residence at Rajapalayam. In April 1948, He formed his own Ministry with himself as the Chief Minister of the Composite State of Madras.

However, in the 1952 General Elections, he was defeated by C. Rajagopalachari, who took over office as Chief Minister on 10 April 1952. Raja became Governor of Orissa in 1954, but resigned his Governorship by telegram on 12 September 1956.

Raja was an ardent Congressman and served the organisation faithfully. He deprecated the move to bring any one and every one within the Congress. "The Congress had no place for those who had no spirit of self-sacrifice," observed Raja To Raja, life was not a bed of roses. He had to undergo many trials and tribulations. He was arrested and sent to Jail in 1917 for participating in the Home Rule Movement.

But Raja was not deterred; nor could the preventive measures of the Government curb his enthusiasm for the political movements. He organised public meetings in Rajapalayam. In 1919, he left his studies, met M.K. Gandhi, who was then touring the South, and organised the Satyagraha Movement. He joined the Movement on 6 April 1919 and devotedly worked for its success. In 1932, he was sentenced for one year.

On release from jail, Raja resumed his activities. In 1938, he conducted the Fortieth Tamil Nad Political Conference. In December 1940, he was arrested and sentenced to imprisonment for nine months for starting individual Satyagraha. He died on 15 March 1957, at the age of fifty-nine. His death brought to a close the glorious chapter in the life of a myriad minded personality and a valiant fighter for freedom.

Thus, his life was noble activity, dedication and selfless service for the public cause. In respect of reform in this country Raja was the torchbearer. His "separation of the Judiciary from the Executive" as particularly noteworthy. Prohibition of the evil of drinking, promotion of Khadi and Temple Entry Legislation were his other notable achievements. Untiring and ceaseless were his efforts to implement the scheme of constructive work adumbrated from time to time by the Congress.

He was simple in his private life. Most of his wealth was spent in giving help to individuals and in service to the public cause, particularly the Congress movement. He even donated his house for starting an institution of culture called 'Gandhi Kala Mandiram', Rajapalayam. Rajapalayam became a great industrial centre mainly due to his drive and interest. Truly, he deserves a prominent place in the galaxy of reformers and fighters for freedom.

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Rajagopal, K.V. (1924 —)

K.V. Rajagopal, born in 1924, is an eminent Kannada poet, researcher and short story writer.

K.V. Rajagopal, an M.A. of Karnatak University, served as lecturer and later as Principal of M.S.S. College, Bangalore, whereafter he joined the Department of Drama, Dance and Music at Bangalore University.

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A Navya poet and short story writer, Rajagopal has in recent years evinced deep interest in drama an has raised interesting and stimulating issues both in his poems and in his stories, and is alive to the harsh realities of life. An iconoclast, he can recognize what deserves respect.

Among his works are: Poetry: *Anjura, Nadiya melina gali;* Stories: *Ragajayanthi, Enisada hana, Ardha tereda bagilu;* Plays: *Naalku raido natakagalu* and *Bedagina binnana.* He has also translated Shakespeare's *Coriolanus* into Kannada.

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Rajagopalachariar, Chakravarti (1879 — 1972)

C. Rajagopalachariar, born at Thorapolli in Salem district in 1879, was a leading politician, statesman and scholar.

Chakravarti Rajagopalachari popularly known as Rajaji, lawyer, statesman, man of letters, India's last Governor General, was one of the makers of modern India. C. Rajagopalachariar was born in a middle-class family in December 1879 to Singarammal (mother) and Nallan Chakravarti Iyengar (father), who was a village Munsiff in Thorapolli in Hozur taluka in Salem district and an orthodox Vaishnavite Brahmin. Some members of their family were Pandits in the royal court of Mysore. Rajagopalachari was the youngest of the three sons of his parents.

Rajagopalachari first went to a school in his village, then to an English school at Hozur taluka, from where he joined a High School at Bangalore at the age of fourteen and moved thereafter to the Central Hindu College, Bagalore; but finally graduated at the age of eighteen from the Presidency College, Madras. He studied law for two years and then started practising as a lawyer.

He married Alamelu Mangammal in 1900 who, however, died in 1917. He mastered the works of Shakespeare and Walter Scott and read extensively the classical and modern writings in the English language. He read almost all the works of Tolstoy except 'War and Peace' and the works of Thoreau. He was influenced by the Mahabharata, which he read in translation, as well as by the Bible and the Gita. He was greatly inspired by Thoreau's essay on the duty of Civil Disobedience, which is proved by the great part he played in the Non-Cooperation Movement.

He was influenced by his English Professor, Mr. Tait, at college and later by C. Vijiaraghavachariar, Dr. Annie Besant and Sarojini Naidu. Though sometimes he differed from Mahatma Gandhi, the latter was his leader in many aspects of his life. Except in 1962 when he went abroad as the leader of the three-man Indian delegation from the Gandhi Peace Foundation to canvass support for the prohibition of nuclear tests, he did not visit foreign countries, and the foreign influence on him, if any, can be traced only to the books he read, to the foreign-returned Indians he met, and to the foreigners who contacted him here in this country.

He was inspired by the Presidential Speech of Dadabhai Naoroji at the Congress Session at Calcutta in 1906 and by the subsequent terrorist activities in Bengal, Poona and South India. His meeting with Mahatma Gandhi led to his joining in, 1919, the Freedom Movement over the Rowlat Act and the Punjab atrocities. He had been in the forefront of the freedom movement since then.

He pleaded strongly for the implementation of the schemes of reform of Indian society, economic as well as social. He

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felt that untouchability was actually enforced with the help of British Law and therefore welcomed the Yeravada Pact. Later, as the Chief Minister of Madras, he passed the Madras Temple Entry Act of 1939.

It was his faith that "unless religious status in put on a clear basis, social status has a tendency to remain just as it was, and unless social status is put on a clear basis of equality, political and economic status too have a tendency to lag behind." Though he understood the meaning and relevance of the caste system in ancient India and appreciated the influence of environment and family, especially occupation, on education, he did not believe in the case system as practised in modern times.

He believed that women as well as men should be free to marry whomsoever they liked. Though a firm believer in freedom and equality he felt that "the distinction between the work allotted to men and that falling on women cannot be abolished so long as the family system is the basis of our civilisation."

He was therefore against ultra-orthodox Hindus who would change only under the compulsion of Law. He was a staunch believer in the 'karma' theory. He did not swear by books on Hinduism. It is the spirit and not the letter that counted with him. Though he explained many passages from the Hindu scriptures, he boldly asserted that he had not studied books on Hinduism and that he learnt his religion from his mother. To him "the religious belief is the necessary foundation of good conduct." "Hindu religion which has not lost its meaning in India," according to him, has kept Hindus together for ages, being the greatest religion ever in the memory of man. "For depth of vision, tolerance of other religions and worship in the cause of truth for its own sake it has no parallel in history." Some tendencies were developed in the religion which are useless and false. These have to be rejected; but one cannot throw out religion itself, according to Rajaji.

As one of the Congress Chief Ministers, he accepted the concept of National Education as the Basic Education without becoming a fanatic. He tried to experiment by introducing in rural parts the system of education which was based on the traditional occupation of a pupil's family; but the experiment was not carried out. He advocated the use of Hindustani as the national language, but later when he realised the danger of Hindi fanaticism, he pleaded for the retention of the English language as the *lingua franca* for India.

It was his confirmed opinion that "the student's mother tongue is the best and most fruit-bearing medium of instruction;" and he proved through his book 'Mudiyuma?' that it is possible to use Tamil as a medium to express scientific ideas. But later he came to realise that there should be no fanaticism, that the students should be taught in the medium which was easy and which would be useful and that ultimately English should be the medium of instruction.

He was one of the national leaders of India. Patriotism and freedom implied for him "not only a charter of independence but also a warrant of duty." He realised the difficulty faced by the new nation to be loyal to the authority of one's own democracy. In spite of this, the nation not being homogenous, he was sure that "though the effective exercise of political power Indian nationalism can make headway by removing fissiparous tendencies and by strengthening the economic stamina of the people."

He believed completely in non-cooperation which to him was a 'Dharma' in itself, viz., abstaining from co-operating with wrong. He emphasised the strengthening of the spirit of the nation for the attainment of freedom. "Mahatmaji's plan," he said, "will bring Swaraj without chaos but otherwise also we will get Swaraj but then we have to go through a lot of anarchy."

He wanted the governance of India to be fully transferred even during the Second World War. "Ahimsa does not", according to him, "end

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with the achievement of national deliverance from foreign political control but with shaping a strong state based on Dharma" "Unless India was made free and made to feel that in helping the war effort she is helping to retain her freedom, she cannot offer enthusiastic, effective or the maximum cooperation which she can."

He often disagreed with Mahatma Gandhi himself and in some of the methods followed in giving expression to non-coperation. He did not believe that "direct action operating through embarrassment and bringing the opponent to his knees by depriving him of his sources of strength can be Satyagraha."

He was a great diplomat and a statesman. He foresaw even in 1943 itself that Russia and China would, after the Allied victory, be powerful forces. Sensing the situation in the country, he thought it was essential to come to an agreement with the Muslims for winning the independence of India. The famous 'C.R. formula' gave the choice to the Muslims to join the federated India, or a confederation of free units or a separate sovereign state. But unfortunately, this formula was not accepted by the leader of the Muslim League, Jinnah.

Rajaji resigned from the Congress Working Committee because he was dissatisfied with the policy of the Congressat the time. He felt the need for a National Government and therefore criticised the Congress for rejecting the Cripps' Mission's proposals. He was not in the Quit India Movement. Non-Cooperation against the Japanese meant, according to him, an attitude of neutrality to the Axis Powers. He expressed the hope that Britain would win the war and that a democratic Government would be established in Indian.

He believed in the trusteeship theory of ownership but advocated peaceful methods to achieve Socialism. In the earlier stage, moved by the heartlessness of the system of private property, he stated that "it is better to have the disadvantages of Socialism than private ownership and all its attendant evils." But after independence, seeing the disadvantages of the public sector and nationalisation, he came to emphasise the sacredness of private property "provided the owners cannot do whatever they like with the property."

He then came to found the Swatantra Party. He believed in a decentralised economy and wanted villagers to make themselves self-sufficient in the matter of foodstuffs and cloth. He wanted industries as well as commerce supported by a solid system of Banks. He opposed the nationalisation of Banks.

His was a brilliant career of sacrifice and success. Early in his life he became the Chairman of the Salem Municipality. He was the Secretary of the Propibition League of India and was a member in charge of the Anti-Drink Campaign of the Indian National Congress. Prohibition was his life's ideal. He wrote innumerable pamphlets on the evils of drinking and conducted a no-drink campaign. He introduced Prohibition in Madras in 1937 and stuck to it till his death He continued to be the Vice-President of the Dakshin Bharat Prachar Sabha till Hindu fanaticism led to the parting of ways.

He became the supreme leader of the Civil Disobedience Movement in South India. He established an Ashram in 1925-29 in Tiruchengode which became one of the important centres of Khadi production. He supported there the cause of the untouchables. Later, as Chief Minister, he enacted the Temple Entry Act. He preached the ideals of clean life to the villagers who flocked to his Ashram and attempted to elevate their life. He edited a mail journal, the *Vimochanam* (Salavation), solely for the reformation of the villagers.

He led the famous Salt Satyagraha march to Vedaranyam which galvanised the whole of Tamil Land. He was the General Secretary of the Indian National Congress in 1921-22. He was a member of the Working Committee of the Congress for many years. He was the President of the Tamilnadu Congress Committee for a long

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time. He acted as the President of the Indian National Congress after the conviction of Dr. Kitchlew. When the Congress accepted office after the Act of 1935, he became the first Chief Minister of Madras (1937-39). He resigned when the Congress refused to co-operate in the war efforts and started individual non-cooperation.

In 1924-30, Rajagopalachari established the Gandhi Ashram at Tiruchengodu, and the main thrust of his activities was the eradication of drink and untouchability, and the promotion of village industries and rural uplift and self-reliance. He returned to active politics in 1930 at the time of Gandhi's Salt Satyagraha Movement, and led the march to the Vedaranyam salt pans. As earlier in 1921, he was jailed again; coming out of it he helped shape the Yeravada Pact in 1932 and vigorously advocated the admission of Harijans into Hindu temples. With the coming of provincial autonomy in 1937, Rajagopalachari became Premier of the Madras province, and gave a clean, efficient and progressive administration for two years before he resigned along with the other Congress premiers. He did not see eye-to-eye with Gandhi on the 'Quit India' Movement, but after the second World War, he joined the interim Government at New Delhi in 1946.

He was a member of the Governor-General's Executive Council in 1946-47. He served as the Governor of West Bengal from August to November 1947. He acted as the Governor-General in November 1947, and became the Governor-General from 1948 to 1950. He was a Minister without portfolio in the Government of India (May-December 1950) and Minister for Home Affairs in November 1951.

When the Congress Party in the Madras Legislature was in difficulties, he was called upon to lead that Party again, and he became the Chief Minister from 1952 to 1954. Slowly he moved away from the Congress and became a founder-member of the Swatantra Party.

He was a great and powerful speaker, a born teacher who could explain the most abstruse things in simple and forcible style, with illustrations and parables. He was a powerful writer in Tamil and English, addressed numerous meetings during the freedom movement and later delivered several Convocation Addresses. He was a great short story writer in Tamil.

He wrote 'Viyasar's Bharatam' and 'Ramayana (Chakravarti Tirumahal)' in Tamil, bringing out the essential truth of these ancient Indian epics. He won the Sahitya Akademi Award for his 'Mahabharatha' in Tamil. He won the Government of Madras award for his book 'Ramakrishna Upanishad'. The Ramayana and the Bharatam have been translated by him into English and published all the world over.

He also wrote 'Mudiyuma?', a book on Science, for proving that scientific thoughts could be expressed with precision in Tamil. Though he did not claim to be an expert in Sanskrit or Tamil, his expositions of Tirumantram, Kamba Ramayana, Alwar's songs, Upanishads and even Tolkappiyam are marvellous. He was awarded he Bharat Ratna in 1954 by the Government of India.

During the last decade and a half of his life, he became a forceful critic of the policies of the Congress government, founded the Swatantra Party in 1959, carried on a campaign against nuclear proliferation in an evangelical spirit, met Presient J.F. Kennedy to elicit his support for the cause, and generally stood in the vanguard of public life as an exemplar of probity, courage and foresight.

Alongside his extraordinary career as a leader in politics and social reform, Rajagopalachari was also a tireless man of letters who wrote with uncommon ease and power in Tamil as well as in English. He edited journals in Tamil and English (including Gandhi's *Young India* in 1922), and during the last two decades of his life contributed regularly to the columns of *Swarajya* In English and *Kalki* in Tamil.

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He popularised science in Tamil and gave lucid expositions of Socretes, Marcus Aurelius, Tiruvalluvar, Torumoolar, Nammalvar. the Upanishads and the *Gita*, and he retold the *Ramavana* and the *Mahabharata* in the idiom of the modern age. These recitals of the ancient epics are not only miracles of condensation but carry their own stamp of distinction. Rajagopalachari was a fabulist and short-story writer, too, who could make the art of imaginative fiction serve the cause of the ideal of good life.

Rajagopalachari's was a difficult and combative life. yet also a purposive and glorious one. Every letter in the alphabet of his long life was legible and living and meaningful. and the many honours that came to him also honoured themselves in the process. Rajagopalachari was verily a Titan of modern times, 'good, great and joyous, beautiful and free'. and his life was crowned with 'joy, empire and victory'.

Rajaji was a towering personality. In personal life, he was the embodiment of plain living and high thinking. Appearing in his spotless white *jibba* and white *pancakaccam*, with a sweet smile, it was a pleasure to meet him in private conversation or on the public platform inspiring others by his sweetness and simplicity. His was a mighty intellect and with the incomparable clearness of his vision and of his exposition, he easily disarmed his opponents in any debate.

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Rajah, M.C. (Rao Bahadur) (1883 — 1943)

M.C. Rajah, born at St. Thomas Mount in Madras in 1883, was a distinguished leader of the Adi Dravida community.

A distinguished leader of the Adi Dravida community, M.C. Rajah was born in 1883 at St. Thomas Mount, Madras. His father was Chinna Thambi Pillai, Manager of the Lawrence Asylum Press, Madras. After a brilliant educational career at the Wesley College and the Christian College, Madras, he joined the Teachers' College, Saidapet, as a schoolmaster in 1906.

An enterprising person of varied interests, he addressed himself vigorously to the task of securing for the depressed classes an honourable status in society and took a keen interest in political and academic activities. The consequent rise of Rajah in his career was rapid.

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In 1917 he was nominated to the Elementary Education Committee and in 1924 to the Madras University Senate. He was appointed a member of the Chingleput District Elementary Education Committee, the Secondary Education Reorganisation Committee and the Advisory Committee on Education, Madras. The first Adi Dravida to enter the Madras Legislative Council, he emerged as an active member of the Justice Party and was elected Deputy Leader of the South Indian Liberal Federation Constitutional Party.

He served on the Madras Publicity Board, Madras Soldiers' Board, Madras Labour Advisory Board, Communal Representation Committee, All India Public Accounts Committee, Railway Finance Committee, Standing Committee on Emigration, Advisory Committee to Simon Commission and the Indian Central Committee. Besides, he was elected Vice-President of the Hindu Mahasabha and President of the Madras Temple Entry Sangam. As early as in 1922, in his thirty-ninth year, he was presented with the sanad and badge of Rao Bahadur. In 1928, he visited Ceylon and in 1929 England.

In 1916 Rajah, acting as its Secretary, reorganised the Adi Dravida Mahajana Sabha. In 1926, he was elected President of the All India Depressed Classes Association. As the accredited leader of the depressed communities, he addressed numerous meetings, demanded adequate representation in provincial legislatures, local bodies and public services and led agitations and deputations.

He rightly considered untouchability as an evil consequence of the caste system, which could be extinguished only when the average educational and academic opportunities of all the castes were raised to an approximately uniform level. To attain this end he felt that the Government should initiate steps to impart free and compulsory education to the backward classes, provide free houses and accord preferential treatment in recruitment to the public services.

For, he asserted: "in actual practice the so-called social inferiority (of the depressed classes) is brought up as a bar and results in the anomaly of even higher qualifications being neglected to make room for social prejudice." Eager for quick results in his crusade against social iniquities, he considered Britain as the emancipator of the lower classes from their sad plight.

Rajah feared that complete transfer of power by Great Britain to India without providing adequate safeguards would lead to the backward classes being thrust back to their former status. He remarked: "Swaraj, which does not provide for them [the depressed people] the all-round progress of the community, and in which the weaker components have no confidence is not worth a day's purchase.... Can India get self-government before our social wrongs have been set right? Social equality, social liberty and social fraternity should be forced among the people who clamour for political equality, political liberty and political fraternity."

Yet, he favoured constitutional agitation to wrest political concessions from the British. He admired the parliamentary form of government and looked forward to the emergence of the closest harmony between India and Great Britain, though he did not indicate whether such harmony was to be sought on the basis of the independence of the former.

As a teacher he took keen interest in the spread of education, Scout movement and writing of text-books for schools. Two of his works were: 'The Oppressed Hindus' and 'King George' As a member of numerous academic bodies, he endeavoured to extend educational opportunities to the poor.

From humble beginnings M.C. Rajah rose to a high position and held responsible posts. The success that he gained in raising the issue of the backward classes to the leaders and the

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Government was indeed remarkable. Though he did not lack patriotism, it cannot be denied that his overwhelming concern for the depressed people guided his thinking of India's independence and mixed it up with other issues.

This was because he seemed to have lacked confidence in the ability of this section of the population to fight their way to secure their legitimate position in a free and democratic India. Noble in his outlook, he believed in simple life. The period of his greatest activity was between 1925 and 1940.

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Rajalakshmi, N. Rao (1934 —)

N. Rao Rajalakshmi, born in 1934, is an eminent writer of Kannada literature.

N. Rao Rajalakshmi is a lesser known writer of short-stories who wrote in the early fifties. Her work is limited to *Sangama* (1956), a single collection of twelve stories, which was not easily available till it was reprinted in 1 985. Rajalakshmi is the grand-daughter of the well-known writer B.M. Srikantaiah. She graduated from Mysore University and later acquired a post-graduate degree in English literature.

Rajalakshmi started writing at a time when the Navya literary movement in Kannada was gaining ground. She was deeply influenced by the pioncers of the movement like Adiga and Ramachandr Sharma. Accordingly in her work, traits like complexity of thought and expression, the less obvious links between a story and its title, the use of original and shocking images and metaphors, erudition that comes through in her choice of themes, symbols and quotations, and depiction of the innermost conflicts of the human mind which typify Navya writing are discernible. However, the freshness and power of her writing are striking even today after the Navya movement has seen its last glory.

Rajalakshmi's work becomes all the more significant when we attempt to place her in the context of the writing of women writers. In terms of both content and expression, her work stands out as most daring and original, without losing the sensitivity and authenticity of the feminine consciousness.

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Raja Mahendra Pratap

——See under Mahendra Pratap (Raja)

Rajam Iyer, B.R. (1872 — 1898)

B.R. Rajam Iyer, born at Vathalakundu in Madurai district in 1872, was an eminent Tamil novelist and critic.

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By a strict critical yardstick, B.R. Rajam Iyer's *Kamalambal charitram* (1893) should be considered the first Tamil novel, though it is customary to give the credit to Vedanayagam Pillai's *Pratapa Mudaliar charitram* (1879) since it was the first long tale in prose.

Rajam Iyer was just twenty-one years of age when he started writing the novel Kamalambal charitram as a serial in a monthly magazine *Vivekachoodamani* from 1893 1895, and though there were a few, just a few, other prose works written earlier, he had nothing to go by, if we take the literary qualities of his writing into account.

He was born in a small village, Vathalakundu, in Madurai district, where he had his early education. He then came to Madras, graduated in History and took a Law Degree as well. He was a very studious man, given to voracious reading, and well equipped in European history, English literature and European classics.

He was well up in Tamil and Sanskrit classics too, and in Tamil his favourites were the Bhakti poets Kamban and Thayumanvar. He was conversant with French and Russian writings through English but did not have much of a liking for French.

But then, by the time he started writing his first novel, in fact the first novel in Tamil language, his interests had crossed the literary confines and started traversing the Vedantic world. All the Upanishads (not merely the familiar and principal Upanishads), Shankara and *Bhagwad Gita* claimed his interest.

Yet, he was writing a serial, *Kamalambal charitram,* an untraversed territory so far, with a proclaimed confession that he was not interested in telling a story. For after all, he said, literature was only a wayside resting place for a traveller seeking the Unknown.

He explained his attitude to literature thus: 'God's creation is a vast ocean. Its waves beat on the shores and throw up so much bubbles of foam. One looks into a single bubble and then again concentrates on only a single atom of that bubble. One sees Him in that atom. That is wonderous excitement; I dance and sing in joyous abandon... My writings are that joyous abandon... The soul of the man born on earth undergoes endless sufferings, but at the end of it all, it attains a state of unblemished bliss. Unfolding this truth is the purpose of my writing this story... While writing this story, I have not been at peace. My mind has often been disturbed and endlessly assailed and that has marred my effort.'

He did not attach any significance to literature: yet his was a pioneering achievement in the Tamil novel. He was often seen lost in meditation, uncommunicative and yet there was so much humour, so much amused enjoyment of the individual characteristics, idiosyncrasies and mannerisms of men and matters of life around which abound in his novel and even philosophical writings.

Towards the end of 1897, a few months before his death, he lost all interest in even philosophical writings, saying that all writing was pointless and that time should better be utilised in meditation. And yet he started writing, of all things, another novel, *Vasudeva Sastri or True Greatness*, in English.

His writing career lasted just about seven years from 1892 to 1898, most of which period was spent in meditation or in discourses or in prolonged illness. All this, however, qualitatively affected the writing of his novel, but the 600 pages or so of his philosophical or religious writings, which he did in two years time when he was Editor of *Prabhudda Bharata* (1896-1898), were filled almost by himself under various pseudonyms. He was chosen at the age of twenty-four to be its editor by none else than Swami Vivekananda himself.

The first half of *Kamalambal charitram* shows Rajam Iyer as a superb artist, a writer of the first order laying down, as it were, literary norms for all creative works to come thereafter. With a very facile pen he could give a realistic

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portrayal of a situation and characters. Such an achievement was possible for the first time in Tamil fiction. The rhythm and mores of life around him in those years came alive which we would not have otherwise known.

Right from the beginning, in his literary preferences his bias was towards poetry both in English and in Tamil, and this showed in his prose which he handled with great creative imagination and poetic flavour. Such feicity and deftness in the craft of fiction writing became visible again in the Tamil novel only in the forties.

However, the second half of the novel is all crowded up with events, with an extraordinary contrivance in the sequence of their happenings. though the events by themselves, in their isolation, are credible. It looks as though Rajam Iyer became impatient and wanted to get the unbearable burden off his chest as fast and as abruptly as possible.

Rajam Iyer's critical perception surfaced with his first critical study in English of *Kachchi kalambagam,* a work of devotional poetry in Tamil for his Presidency College magazine in 1890 when he was just 19. This was soon followed by another study on *Manonmaniyam,* a contemporary work of Tamil drama in verse.

Rambles in Vedanta, which is a 600-page collection of his writings in English on philosophy and religion, gives ample evidence of his almost encyclopaedic knowledge of philosophy, both eastern and western, knowledge of continental literatures, Sanskrit and Tamil literary and religious classics, and current affairs.

Even in his philosophical writings, his sense of humour had its own way of making its presence, enlivening and flavouring his thought and style. He would describe his idea of destroying the separate identity of self in the process of merging itself with the Supreme as 'suicide' and wrote a long essay entitled 'Glories of Suicide'.

In another, he described 'ahankaram' (ego) as an emperor, the human body as his empire and 'Vedanta' as a seditious thought out to destroy any mighty emperor and his empire with a sure enough power and potential. The whole long article, 'Vedanta and the Emperor of Emperors' was replete with expressions like 'sedition, overthrow of government, rebellion, subversion, mutiny, grave political blunder', etc.

During all these nine decades after Rajam, Iyer's death, only Tamil literary world knows him and that too as just one of the early novelists. This hardly does justice to the fullness of his varied talents.

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Raja Narendra Nath

——See under Narendra Nath (Raja)

Raja Rao (1909 —)

Raja Rao, born in 1909, is an eminent freedom fighter, social activist and Telugu writer.

Raja Rao was born in a Brahmin family which traces its ancestry to the illustrious Advaita philosopher Vidyaranya. He went to Hyderabad for his schooling at Madrasa-e-Aliya, and matriculated from Aligarh University. After graduating from Nizam's College in 1928 with History and English, he proceeded to France on a scholarship and studied at the University of Montpellier and the Sorbonne. He married Camille Mouly in 1931 who inspired him to become a writer. Having a streak of the spiritual recluse in him, he returned to India and visited the ashrams of Sri Aurobindo.

Pandit Taranath and Ramana Maharshi.

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His first English novel *Kanthapura* was published in 1938. He was briefly associated with the underground movement of socialist leaders during 1942, edited *Tomorrow* for two years and worked for the revival of Indian culture through the *Chetana* organisation. In 1943 he met Atmananda Guru of Trivandrum and became his disciple. He returned to France after the Guru's passing away.

Since 1965 he has divided his time between France, India and the United States. As Professor of Philosophy he teaches one semester a year at the University of Texas, Austin. He received the Sahitya Akademi Award for his novel *The Serpent and the Rope* in 1964, and was honoured with Padma Bhushan by the President of India in 1969.

Raja Rao's first published work was in Kannada, but he switched over to writing in English soon after. The short stories he wrote in the 1930s and early 40s have been collected in The Cow of the Barricades and Other Stories (1947). As a college student he drew inspiration from Gandhi's My Experiments with Truth which appeared in Young India as a serial, and later there was his involvement with Gandhi's Quit India Movement in 1942.

The title story is an evocation of the conditions in rural India influenced by the Gandhian advent. The non-violent movement of Gandhi quite often became violent, and the silent sufferers were the dumb millions of the nation, strikingly symbolised by the cow, Gauri. The mythopoeic way in which Gandhism percolated to the most backward parts of our land becomes the subject of 'Narsiga'. The stories also contain several brilliant portraits ef rural people.

Javni, Akkayya, Sata and old Venkamma are familiar to us in our everyday life. Stories published after 1947, however, have tended to move away from the elegant simplicity of the earlier phase, and have given way to idea-stuffing and quaint fantasy as seen in the new tales in the collection, *The Policeman and the Rose* (1970). But they are engaging expenments with 'Sanskritic English'.

Kanthapura (1938) has a puranic quality about it and established Raja Rao as a unique stylist when it was published. He refers to the problems faced by an Indian wielding a foreign language in the course of a thoughtprovoking preface: 'We cannot write like the English. We should not. We cannot write only as Indians. We have grown to look at the large world as part of us.' Stripping English of all sophistication, Raja Rao made it transmute the speech-rhythms of the idiom-rich Indian language into an expressive tool.

The story is told hy a Brahmin widow, and the tale is about the eternal struggle between good and evil, here personified by Gandhi and the Gandhians on the one hand, pitted against the British Raj on the other. Kanthapura is a typical self-sufficient village at peace with the world. The educated youth of the village respond to the Gandhian call for non-cooperation and Harijan uplift. The age-old tradition-bound society of the village is shaken to the foundations. Police violence leads to shameful deeds and silent heroism.

The non-violent hero, Moorthy is jailed, and the Gandhians are driven out of the village. Social customs, the beautv and harshness of rural life. the moral myopia of the middle classes, the soul-destroying poverty of the working class and the essential nobility of human beings under stress are admirably sketched in this 'veritable Grammar of the Gandhian myth'. The long-winding sentences flow like the river Hymavathy, evoking the old-world atmosphere. giving the novel a poetic articulation.

More than two decades elapsed hefore Raja Rao's second novel, *The* Serpent and the *Rope* (1960), came out. It was hailed as a literary event. Drawing generously on his student years in France and with a definite autobiographical framework, the novel is about Rama, the Brahmm from Mysore, his research,

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love-life and spiritual quest. Intellect intrudes in the storytelling which lacks a single focus as in Kanthapura. Yet the novel conveys well the problems of a sensitive Indian intellectual caught between the past and the present, the East and the West.

The Cat and Shakespeare (1965) is certainly a riddle in the form of a novel and the author himself has called it 'a metaphysical comedy'. The adventures in advaitic consciousness found in the earlier novel are given a further lease of life with the Mother Cat as a symbol of Grace in the person of the Guru. The story is about a revenue office clerk and his extra-marital affair, his philosopher-neighbour Govindan Nair and the problems and pains of red-tapism which makes the acquisition of a ration card a Himalayan task. A barrage of queries and patches of description are presented in a panting style termed 'Upanishadic' by a cntic.

Comrade hirillov (1976) is about Padmanabhan Iyer who becomes a communist, takes the name of Kirillov, marries a Czech woman and lives in the west for twenty years. But the pull of Indian roots is very strong. As his cousin says, 'I told you Kirillov was an Indian—and his Indianhood will break through every communist chain.'

An Indian may go where he likes, but his soul will ultimately pull him back to India, and between an Indian and a westerner there can never be a union of souls. Irene realises this at last and knows that one day he will be lost to her; and try as she might, she cannot respond to India as he will like her to. The novel has its clear affiliations with *The Serpent and the Rope.*

Taken together, Raja Rao's writings present a rich experience of Indian life at many levels, and he is certainly a major Indo-Anglian movelist.

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Raja Ravi Varma (1848 — 1906)

Raja Ravi Varma, born at Kilimanoor Palace in Trivandrum in 1848, was an eminent Indian painter.

Raja Ravi Varma, son of Princess Uma Amba Bai, was born on 29 April 1848 in Kilimanoor Palace, his mother's home, twenty-eight miles north of Trivandrum. His father was Sreekantan Bhattathiripad of Ezumavil Illam in north Travancore. The artist was a great grand-uncle of the present Maharaja of Travancore, and was thus related to the Travancore Royal family.

In 1866, he married Poorooruttanthi Nal, a princess of Mavelikkara Palace. Thus by birth, marriage and relationship he had a princely status in society. He was a Kshatriya by caste. Of his five children, the fourth is known as Artist Rama Varma, because of his attainments in painting.

Ravi Varma's parents taught him Sanskrit. His mother introduced him to the treasures of the mythological lore of India and taught him some classical music also. As a boy of six, under the guidance of his uncle, Artist Raja Varma, he began drawing and painting. He learned more about these arts by studying the work of Ramaswami Naicker, Arumugham Pillai and Theodore Jenson, then painters for the Travancore Court. The Indian classics like the Ramayana and the Bharatam inspired and provided him with many subjects for his paintings.

As he started his career as a painter, he received all facilities from Rama Varma Ayilyam Thirunal, Maharaja of Travancore. He could watch the Court painters at work. His

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proficiency improved, his reputation spread, and he had easy introductions to the distinguished visitors to the court. Thus he got invitations to the palaces of most of the Indian Princes. He was in Mysore, Baroda, Gwalior, Bhavnagar, Udaipur and so on, as guest of the Courts, doing paintings for his royal hosts.

One of the pictures which was destined to make him famous was of Sakuntala writing her love-letter to King Dushyanta. It won the Madras Governor's Gold Medal and was purchased by the then Governor, the Duke of Buckingham and Chandos. The artist was also commissioned to paint a life-size portrait of the Duke from life. The Duke was much impressed by the quality and speed of Raja's works, compared even to continental artists.

Then he was commissioned to paint the portrait of another Governor, Sir Arthur Havelock, from a photograph. This also won high praise from Lord Ampthill. Sir William Jones, who translated Kalidasa's 'Sakuntalam', used Ravi Varma's picture, "Sakuntala Patra Lekhan," as frontispiece for his translation.

In 1873, at the International Art Exhibition at Vienna, Raja's picture of a Nair lady won a gold medal and a fine diploma. Again, in 1893, in Chicago, at the International Art Exhibition, he exhibited ten paintings. They secured the first prize, two gold medals and two diplomas and brought Ravi Varma international fame.

His work includes not only portraits of eminent men , but of types, specially women, from the Nair community. He has painted a large number of pictures of the characters and incidents from Indian mythology. To make good copies of his paintings of general interest and make them available to the common people at prices within their reach, he set up an olographic press in Bombay named the Ravi Varma Press and picture Depot at Lonavla. When from this press, fine reproductions of the artist's paintings began to reach the masses, his genius came to be more widely known and appreciated. In recognition of his genius and contribution to world art, Emperor Edward VII awarded him the Kaiser-i-Hind Gold medal in 1904. The artist died in 1906.

Though born in and related to orthodox Princely families, he had progressive social ideas. He felt that untouchability was repugnant to human dignity. He was, however, a strict vegetarian and scrupulously observed religious disciplines, but not superstitious customs, because he believed that faith in God was to be maintained in the soul. He believed in hard work to attain distinction in any sphere of life.

He studied a number of Indian languages to get closer to the people in different regions. He believed in education with a national bias In his own field he was ready to do his best to establish a Chitralaya at Trivandrum, where representative pictures of the greatest painters of the world would be exhibited and artists trained and encouraged. He was a people's artist in the sense that all could understand his paintings.

He gave fine works of art to the peoples of the world and thus raised India's prestige among the nations. He helped foreigners to have an idea of the cultural wealth of India by his pictorial representation of the religious and mythological lore of the land. In India his pictures were appreciated by the common man who found them useful in understanding his religion more easily. By making copies of these pictures available all over India, he contributed to the consciousness of a common cultural heritage, a sense of unity in diversity which distinguishes India.

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Raja Subodh Mallik

——See under Mallick, Subodh Chandra (Raja)

Rajamannar, P.V. (1901 —)

P.V. Rajamannar, born in 1901, is a judge by profession and artist by choice.

The corridors of the High Court of Judicature at Madras are crowded with the portraits of former judges. But, in the annals of that High Court, the memory of less than half-a-dozen Judges like Muthuswamy Iyer, Subrahmanya Iyer. Venkata Subbarao, Varadachari and last but not the least Rajamannar is cherished. If Rajamannar cared to go to the Supreme Court, he could have easily made his mark as a great Judge at national level. But, he was a contted man and did not like to part from his aged parents and the congenial atmosphere at Madras.

In 1977, there was a suggestion to make him the President of India. Joining the bar in 1924, he quickly reached the top and became the Advocate-General in 1944. During his one year's tenure, he successfully handled the sensational Lakshmikantam murder case. Within three years of his elevation to the Bench, he became the Chief Justice and remained as such till his retirement in 1961.

During this period, he delivered many epoch-making judgments, which became law of the land. Everyone felt at home in his Court. It can be truly said of his judgments that in depth of thought, in breadth of view, in powers alike of analysis and synthesis, in grace of style and in felicity of expression, they are models to be emulated by successive generations of Judges. He illumined Justice and humanised law. His judgments had no dark nooks or misty crannies.

In appointments to the Bench, he saw that right type of persons were chosen. Thus, he enabled T.L. Venkatarama Iyer, N. Rajagopala Iyengar, A.V. Viswanadha Sastry and others to rise to their full stature in different capacities. Considerations other than merit, ability, integrity and character never weighed with him. None ever dared to raise his little finger against the exercise of his discretion.

In this connection, I am reminded of an episode during the British regime. English Judges were fond of tennis. An Indian Advocate, who was an expert tennis player, was appointed as a District Judge. Then, Dr. Pattabhi Sitaramayya wrote an editorial in his English Weekly 'Janmabhoomi' under the caption 'From Tennis Court to District Court." But, in the usual course, by virtue of seniority, he became a Judge of the High Court and acted as Chief Justice also.

His Judgments were short. Sitting with another Judge, he added: "I concur," "I agree" and "I have nothing to add" before appending his signature to the judgment. While deciding criminal appeals alone, he often dismissed them, but reduced the sentence. Since, he was a good man with suave manners, there was no trouble.

Rajamannar was modest to the point of self-effacement. On succeeding Alladi Krishnaswamy as Advocate-General, he confessed that he was bound to look small in the place vacated by a legal luminary like Alladi. As Chief Justice, he visited the house of Nanduri Venkata Subbarao, author of "Enkipatalu" and a pleader at Eluru. On seeing him, Subbarao was taken aback and observed that it was like Krishna visiting Kuchela. After hearing the lyrics recited by Subbarao, Rajamannar, while departing remarked that Kuchela was leaving Krishna.

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He was unassuming and informal with one and all.

Though he was born in 1901 with a silver spoon in his mouth as the only son of Venkataramanarao Naidu, a leading lawyer to start with, later Judge of the Madras High Court and Chief Justice, he was close to poets and artists and often helped them. He was free from snobbery. When I met him, for the first time, in 1944, while he was frightfully busy as Advocate-General, he warmly received me as if he were an old friend and also extended a standing invitation to meet him whenever I wanted. Our acquaintance soon ripened into intimacy.

He welcomed criticism more than praise. In 1948, while he was Chief Justice, some Judges began to receive civic receptions arranged by admirers. I felt that it was unworthy of them. Without relying on my reaction, I exchanged notes on the subject with Tej Bahadur Sapru, M.R. Jayakar, Hari Singh Gour and C.P. Ramaswamy Iyer and all of them fully agreed with me.

I placed the entire correspondence before Rajamannar. Since then, no Judge of the Madras High Court ever accepted a civic reception. He had an enfranchised mind free from every type of Prejudice and was responsive to all good influences. He advocated modernity within the framework of tradition to facilitate assimilation and healthy evolution.

His academic career was exceptionally brilliant. He was a scholar in Telugu, English, Sanskrit and French, a revolutionary playwright in Telugu, and a discerning critic of contemporary drama and literature.

He edited for some time "Kala." a magazine devoted to art, Photography was his hobby, Several of his one-act plays were broadcast and translated into other languages. He co-authored a play "Tegani Samasya" with Bellary Raghavachari, the famous actor. He never wrote poetry, but had a poet's soul: never painted a picture, but had the artist's vision and dreamed golden dreams. In the fitness of things, he was chosen as Chairman of the All-India Sangeet Nataka Akademi. He was also Chairman of the Fourth Law Commission.

After retirement, his services were utilised in a variety of ways. He was Chairman of the Fourth Finance Commission and also of the Banking Laws Committee. Drawn towards Education, he became member of the Syndicate of Madras University and was also Chairman of the Board of Studies in Law. He chaired the Board of Studies in Telugu at Sri Venkateswara University and Theatre Art Faculty at Andhra University. Universities of Madras, Andhra and Annamalai thought it proper to confer on him honorary doctorates. He was a nominated member of the Upper House in Madras for some time and he acted as Governor twice.

He was a staunch nationalist by temperament and belief and he wore khadder for ten years and also received lathi blows at a Congress meeting. He neve identified himself with any political party. Hence, as an advocate of a strong centre and a centralised form of administration, I rubbed my eyes in astonishment when he accepted the Chairmanship of Centre-States' Relations Committee appointed by the DMK Government. When I conveyed my feelings to him, he drew my attention to the several provisions in our Constitution, which prevented States from having sufficient resources to carry out the duties cast on them and such provisions were anomalous and inconsistent with the federal system envisaged in the Constitution. He made it clear that it was not his intention to scrap the Constitution and jeopardies national integrity. He drew my attention to the evidency of K. Santanam before the Committee to fortify his stand. I felt enlightened, though not fully convinced.

I had occasion to meet him during Emergency after his brother-in-law Koka Subbarao, former Chief Justice of India, passed away. He was then living wit his friend Kallurao

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in Adyar. He regretted that the President and the Prime Minister failed to send even a condolence message. I reminded him that Subbarao, with his political judgments prior to his Presidential contest, paved the way for a sort of cold war. He passed away on October 1, 1979, full of years and honours.

I am inclined to conclude this tribute with the observation of Italian historian Vasary: "Occasionally, Heaven bestows on a single individual beauty, grace and ability, so that whatever he does, every action in so divine that he distances all and clearly displays how his genius is the gift of God and not something acquired."

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Rajam Krishnan (1925 —)

Rajam Krishnan, born in 1925, is one of the leading novelists in Tamil literature.

Rajam Krishnan is one of the leading novelists in Tamil. Her father, a school master, encouraged her literary talents even from her younger days. She studied only up to the fifth form at the local High School, but was a self-taught person and read by herself the famous English novelists like Dickens and Jane Austen. Among the Tamil novelists she was influenced by Matavaiya and Venkataramani. From 1946 onwards her short-stories were published in many popular Tamil Journals. Her novel *Pen kural* depicts the struggle of a married girl's a Hindu joint family. Her *Malarkal* (Flowers, 1945) portrays the life of a girl who moves in the realms of the conscious as well as the subconscious.

Rajam Krishnan studied the life of the hill tribe, called Badagas. Their simple life slowly coming under the influence of modern civilisation has been depicted in her novel *Kurinchitten* (Honey of the mountain, 1963). Many critics acclaimed this novel as unique and it has been translated into many Indian languages.

Dr. *Rangachari* (1965), her one actual biographical study, ranks among the best biographies in Tamil. Observing the social changes among field workers, labourers and technicians on the site of the Kundah Hydel Project, she painted their life in her novel *Amutamaki varuka* (1966). The political upsurge in other parts of India too attracted her. Her novel *Valaikkaram* has for its setting Goa's struggle for freedom from the Portuguese.

With rare courage she travelled in the dacoit-infested regions of North India and wrote her famous novel *Mullum malarntatu (Even* a cactus blooms, 1974), describing the human side of the dacoits. She visited the southern coastal areas of Tamil Nadu and other industrial areas, and produced her realistic novels like *Alaivaykkariyil* (1978), *Karippu manikal* (1979) and *Kuttukkunchukal* (1980), portraying the sufferings of the fishermen, saltpan workers and child labourers.

After visiting the USSR she highlighted the Soviet woman's position and status in *Annaiyar pumi* (1978).

Her recent novels show her at her best in form and organisation of material and in lucidity. And she has a definite outlook on life. Even her fantasies are symbolic and never meaningless. Symbolism is a dangerous weapon except in the hands of a true artist. With her it is never too obtrusive. Her literary style, on the whole, is attractive and because of her experience with varied cultural and linguistic communities, she has a wide range of themes.

Rajam Krishnan has received several awards and recognitions for her novels and short stories. Her story 'Uchiyum unarvum' (Needle and sensibility) got the first prize in the international short story contest held in 1952 by *The New York Herald Tribune*. Her novel *Pen*

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kural (Voice of a woman) won the Narayanachami Aiyar Prize in Kalaimagal Novel contest in 1953. Some other short stories like 'Katchikal' (Visions) and 'Osaikal' (Sounds) also won prizes. She received the Sahitya Akademi Award for her novel *Verukku nir* (Water for roots) in 1973, and the first prize in the Ananda Vikatan Novel Competition for *Malargal* (Flowers). Her *Valaikkaram* received the Soviet Land Nehru Award.

Her other major works are: *Anbuk kadal* (The vast expanse of love, 1954), *Mayachchulal* (The enchanting swirl, 1959), *Bhanuvin kadalan (*Bhanu's fiancee, 1959), *Malaiyaruvi* (The mountain stream, 1960), *Nilar kolam* (The patterns in shadow, 1967), *Vidiyu mun* (Before the dawn, 1969), *Vilangukal* (Beats, 1975), *Rojaitalkal* (Rose petals, 1972), *Kudugal* (Nests, 1974), *Mullum malarntadu* (The thorn too has blossomed. 1974). *Chalangal* (Movements 1977), Vidu (The house, 1977), *Alaivayk karaiyil* (Along the shore, 1978). *Annaiyar bhumi* (The mother's land, 1978), *Karippu manigal* (Bitter heads, 1979), *Kattukkaval kunchukal* (The hand-held lamp, 1959), *Alaigal* (Waves, 1965). *Kattukkaval* (Wellguarded, 1970), *Irudiytlm todakkamum* (The end and the beginning, 1971), .*Alaikadalil* (In the seas. 1979). *Pavittira* (1973), *Manida*num *jotiyum* (The mand and the spark, 1980); stories: *Nitriya malligai* (Jasmine, 1958), *Malai roja* (The rose from the mountains, 1958), Alli (Lily, 1958), *Pachchaik kodi* (The green flag. 1958), *Vadikal* (The safety valve, 1976), *Uyirpuu* (The sap 1978); Non-fiction: *Pudiya gltam ichaikkinrar* (They are singing anew, 1978).

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Rajan, Balachandra (1920 —)

Balachandra Rajan, born in 1920, is an eminent Indo-English novelist, poet, editor and scholar.

Balachandra Rajan is an eminent Indo-English novelist, poet, editor and scholar. He was educated at Presidency College, Madras, and at Cambridge University, from where he secured First Class Tripos in both Economics and English. He was the recipient of the first Fellowship in English to be awarded by Trinity College, Cambridge.

In 1946, he was awarded the Ph.D. degree in English by Cambridge University. He was Director of Studies in English, Trinity College, 1945-46, and gave lectures on Modern Poetry in Cambridge University during that period.

Rajan joined the Indian Foreign Service in 1948. He represented India on several international bodies, and worked as Chairman, Children's Fund, for a brief spell before taking over as Head of the English Department, Delhi University. He also worked as Visiting Professor at the Institute of Research in the Humanities, University of Wisconsin, Madison (USA), and was Senior Professor of English, University of Ontario, Canada.

His works include *Paradise Lost and the Seventeenth Century Reader (1947*), *T.S. Eliot: A Study of His Writings by Several Hands* (ed. 1949), *Modern* American *Poetry (ed.* 1950), *The Dark Dancer (1957*), Paradise *Lost:* A *Tricentenary Tribute (1960*), *Too Long in the West* (1961), *Paradise Lost* (ed. 1964), *W.B. Yeats: A Critical Introduction* (1965), *The Lofty Rhyme* (1970). Earlier, Rajan's poems appeared as a collection in *Monsoon (* 1945) . They were also published in *The Atlantic Monthly* and *New World Writing.*

Rajan's novel *The Dark Dancer* was a Book Society choice and was translated into German and Swedish. As a novelist he has been taken note of by critics like Meenakshi Mukherjee *(The twice-born Fiction,* 1972) and

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Raji Narasimhan *(Sensibility under Stress,* 1975), but a full length critical work on the novelist is still a desirable intellectual venture. East-West encounter is a major theme in his novels.

His characters, exposed to Western culture, find it difficult to adjust to Indian society. He seems to laugh at everything—sentiments, tradition, education, revolution, reconstruction. He feels that the English language has met the challenge in being an expression of external landscape and interior vision. His poems reveal a variety of subjects and felicity of style. He was the founder and editor of *Focus,* a miscellany in book form devoted to various aspects of contemporary writing.

As a scholar of English literature. Rajan's work on *Paradise Lost is* considered a vital source-material on Milton. Besides his Milton studies, he has given new dimension to scholarly pursuits on Eliot and Yeats, and his critical works have been highly acclaimed both in the East and in the West and have won wide recognition for his scholarship and insight.

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Rajan, P. T. (1897 —)

P. T. Rajan, born at Uttamapalayam in Madurai district in 1897, is an eminent politician and social reformer.

Ponambala Tyagarajan, popularly called P. T. Rajan, was born in 1897 at Uttamapalayam in Madurai district in a rich Mudaliar family, who in earlier time migrated from Kanchipuram. When the boy was seven years old, he lost his father, Ponambala Mudaliar, a graduate and a landlord He was brought up by his mother, Meenambal, under the supervision of his influential uncle. In 1924, on completion of his education, he married Karpagam Rajam, who came from a peasant family.

In 1909, after his early education in Tamilnadu, he proceeded to England for higher studies. A student of Ley's School, Cambridge, and Jesus College, Oxford, he took his degree in 1916 with honours in modern history. In England he endeared himself to two distinguished Professors, Hazel and Williams. In 1917, he was called to the Bar from the Inner Temple. Two year later he returned to India.

The young lawyer began his practice at Madurai. He gained several associated, of whom the prominent were two other Barristers, A.B. Cariappah and Lobo. The Dravidian Movement, which was gaining ascendancy in Tamilnadu during this period, received the attention of Rajan. Before long he came under the influence of the Rajah of Panagal, P.T. Chetty and T.M. Nair.

He looked upon E.V. Ramaswamy Naicker as a leader, destined to lead the backward classes to social emancipation and extended his support to the Self-respect Movement, which, in his view, was started with the aim of securing equal opportunities for all, creating a sense of oneness among the people and raising the ideals and hopes of the nation. The active political campaign, conducted on behalf of the South Indian Liberal Federation, brought Rajan to prominence in Tamilnadu.

The South Indian People's Association elected him as its Chairman. In 1921, he joined the Justice Party and was elected from Madurai as a member of the Madras Legislative Council. Subsequently he was returned to the Council for further terms. In 1930, when the Justice Party came to power in Madras under the Dyarchy, P.T. Rajan joined the Government as Minister for Public Works, but vacated the office in 1937, when an interim ministry was set up.

The period of his political activity was between 1925 and 1940, with Madras and Madurai as the principal centres. After 1940,

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he diverted his attention more and more to social and cultural pursuits. With advancing age he seemed to have developed scepticism about the claims made by the national leaders, for he felt "patriotism was the last refuge of the scoundrel."

A moderate in his outlook, Rajan advocated constitutional methods in the struggle for freedom. He emphasised the need for unity among the people and strength of character, without which nationalism could not be built on a sound basis. Known for his admiration for European institutions, he favoured the parliamentary form of government and the western system of education.

Rajan advocated the eradication of what he considered as social maladies— Brahmin domination, caste system and untouchability. It was his endeavour "to do away with a social system that puts a premium on the accident of birth, a system that makes it possible for a large section of the community to be treated no better than cattle, denial of entry into temples, one that allows women to be treated as chattel."

As the social order that was sanctioned by the scriptures, custom and tradition retarded progress, it had become obsolete and hence should be replaced by a new order, suited to the modern conditions and popular aspirations. He vehemently attacked the people who cried that social reform threatened the survival of religion and called upon the reformers to educate the people before the legislatures could attempt any social reforms.

Though he was an orthodox Saivite, he was noted for his cosmopolitanism. He was born rich and brought up in an aristocratic society, yet he led a simple life and took pleasure in helping the needy. Horse racing was known to be his hobby, in consequence of which he seemed to have spent a lot of his fortune, perhaps gaining no adequate return. Among his notable contributions were promotion of social reform and what he did for nationalism, co-operation, popularisation of Tamil and renovation of the Minakshi Temple of Madurai.

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Rajan, T.S.S. (1880 — 1953)

T.S. Soundara Rajan, born in Negapatam in 1880, was an eminent doctor, politician and minister.

Thillasthanam Sesha Soundara Rajan was born in the year 1880, and lived a fruitful life of seventy-three years. The last forty years of his life were spent for the public cause, for the sake of which he gave up his lucrative medical practice which he built up during the first thirty years of his life.

T.S.S. Rajan was born in a village, perhaps Thiruvengemalai, near Negapatam. His father, T. Sesha Iyyengar, was an orthodox, middle-class Vaishnavite Brahmin. After an early traditional education, Rajan came to Trichy for his schooling at St. Joseph's. Later, he studied medicine at the Royapettah Medical School. He passed the L.M.P. degree examination in the first class.

Dr. Rajan's professional career started from 1905 when he took service under the Burma government at Rangoon. Shortly afterwards he gave up his job and started private practice in Rangoon. His intense desire for higher studies led him to give up his practice in Rangoon. He decided to go to England for higher studies. He was married by that time. His financial responsibility to his family and the objections of the orthodox to the idea of

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crossing the seas seemed to frustrate his hopes, but he surmounted these obstacles and went to England in 1908.

Here, he worked in the Middle-sex Hospital and passed the M.R.C.S. and L.R.C.P. examinations with distinction. He was a prizeman in surgery and medicine. To these academic distinctions, he added some practical experience by working in different Continental hospitals for a year. On his return to India, he again set out for Rangoon.

In 1914, he returned to Indian and started practice in Trichy. As a highly qualified doctor, he had all the prospects of a lucrative career. But then his public spirit asserted itself and he was drawn into the cauldron of the nationalist movement.

In the year 1914, Dr. Rajan came under the influence of C. Rajagopalachari and, through him, of Mahatma Gandhi. His bitter experiences with the orthodox sections before and after his trip to England, and the influence on him of the works of Vivekananda, had already prepared him mentally for entering public life. Association with Rajaji and Gandhiji perhaps deepened his convictions. He organised the Congress Party in Trichy district and was the Secretary and President of the Trichy District Congress Committee for several years.

In 1919, he suspended his medical practice and participated in the Home Rule Movement and agitated against the Rowlatt Act. He was imprisoned. In 1927, he was the Acting General Secretary of the Indian National Congress in place of Rajaji, who was then in prison. In 1930, Dr. Rajan was again sentenced to imprisonment for eighteen months for organizsing the Salt Satyagraha in Vedaranyam. He was released only after the Gandhi-Irwin Pact in 1934, he was elected to the Indian Legislative Assembly as a Congress candidate from the Tanjore-Trichy constituency.

In 1937, when the Congress formed Governments in the Provinces, Dr. Rajan became the Minister of Public Health and Religious Endowments. He relinquished his office in 1939 when all the Congress Governments resigned. At that time he openly severed his connection with the Congress, perhaps due to disputes over organisational matters of the Tamilnad Congress.

But at Rajaji's invitation Dr. Rajan again returned to the Congress fold. He joined the Madras Ministry in 1946 as Minister for Food and continued to be in charge of Public Health, Religious Endowments and Resettlement of ex-Army personnel. In 1951 he retired on grounds of failing health. His significant contributions were in the fields of public health and religious endowments. He encouraged the Thirumalai ghat road plan.

As a qualified doctor, he established his Rajan Clinic in trichy, which was supposed to be the best equipped hospital. Besides being a doctor and a politician, he was also an elegant writer. He wrote two books in simple and lucid Tamil. One was the "Veetu Vaidhyar' (House Doctor) which was a treatise on medicine for laymen; and the other was 'Ninaivin Alaigal' (Waves of Thoughts) which was his autobiography.

Dr. Rajan passed away on 27 October 1953. Tall, sturdy, bespectacled and at times turbaned, Dr. Rajan appeared to have a stern appearance and a gruff voice. Having passed through the harsh school, he was serious about almost everything. His utter probity in public service made him unsparingly critical of the erring. Yet his chivalrous judgment was void of malice and pride.

Dr. Rajan was a nationalist and a non-cooperator. He had deep faith in Hinduism but hated the exclusiveness of the few. He believed in an egalitarian Hindu society, with its pristine glory, shorn of its taboos and exclusiveness. He was a cosmopolitan but shunned sheepish imitation of the West. His immense potentialities were discovered and appreciated by no less a person than Rajaji, who complemented him as a "brave, steady and fine man."

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Rajanikantha Rao, Balanthrapu (1920 —)

Balanthrapu Rajanikantha Rao, born in 1920, is successful Telugu poet and musicologist.

Balanthrapu Rajanikantha Rao is the son of Balanthrapu Venkata Rao, one of the illustrious twin poets, Venkata Parvateesa Kavulu. He established himself as a successful poet and transcreator. He was also a musicologist and composer of great eminence. His *Satapatra sundari*, a collection of songs, and *Vishwa veena*, a collection of operas, have a unique place in Telugu literature.

His exhaustive and comprehensive study *Andhra vaggeyakara chitramu* (History of Andhra musicologists), which received the Sahitya Akademi Award in 1961, is the most definite and authoritative work so far in Telugu.

Rajanikantha Rao has written hundreds of musical plays for All India Radio. He joined the Madras All India Radio, and rose steadily till he became its Director. His musical radio play *From the Mountain to the Sea*, depicting the course of the majestic river Godavari across the Indian peninsula, won him an international award.

Rajanikanta Rao is also a scholar in Telugu and Sanskrit. He won several State awards and the Sahitya Akademi Award, as well as the prestigious Japan Radio Prize for his musical play on the river Godavari in 1977. He also won the Akashavani Award for his Sanskrit opera *Meghasandesham* in 1977. An honorary degree of Doctor of Letters, 'Kala Prapurna', was conferred on him in 1980 by Andhra University, Waltair.

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Rajapurohit, Jayateertha Seshachar (1925 — 1986)

J.S. Rajapurohit, born at Kanakagiri in Raichur in 1925, was an eminent Kannada novelist and short-story writer.

Jayateertha Seshachar Rajapurohit novelist and short-story writer, was born in Kanakagiri in Raichur district in an orthodox Vedic family and educated in Sanskrit and the Vedas.

Against the wishes of his parents and with great difficulty, he acquired modern education. He worked as a High School teacher, and participated in the freedom struggle and, in Hyderabad, in the struggle against the Razakars. Afterwards he joined the Revenue Department of Hyderabad Government, and later entered the I.A.S. He became the first Registrar of the new Gulbarga University. In addition to Kannada and English, he was proficient in Hindi and Urdu also.

His works are: Short-story collections: *Paravvana panchayathi, Rohini, Moulyagalu, Shithila shile;* Operas: *Thungeyangaladall Kumara Vyasa;* Novels: *Halujenu. Suligali;* Translations: *The Sea Wolf,* with the title *Kadala tola.*

In his stories and novels Rajapurohit is a realist, interested in the changing values and attitudes of society. *Suligali,* which won the Karnataka Sahitya Academy Award, deals with the historical police action in Hyderabad State and the Razakar terrorism which led to it, and

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the disintegration of aristocracy which paved the way for both.

Rajapurohit's *Kannada teerpugalu (Judgements* in Kannada) published by Mysore University, 1976, was the first work of its kind in Kannada, and was widely welcomed. A felicitation volume, *Jayateertha,* was presented to him in 1980.

His other works include *Jaya Bangla* (Drama): *Kanakagiri* (History); *Jagannathadasaru Ramatirtha* (Biography); *British alikeya arthika talapaya* (Tr.); *Tunga taranga, Pampa sampada, Racheri kaipidi* (Edn.).

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Rajaraja Varma, A.R. (1863 — 1918)

A.R. Rajaraja Varma, born in 1863, was a famous Malayalam grammarian, literary theorist, poet and educationist.

A.R. Rajaraja Varma was a famous grammarian, literary theorist, poet and educationist. His monumental efforts in the field of Malayalam grammar earned him the honorific title 'Kerala Panini' (Panini of Kerala).

Rajaraja Varma was born in the house of a ruling chief which had traditional marriage relationship with the royal dynasty of the erstwhile state of Travancore.

He had had his early education with tutors at home. An important part of his education was under his uncle Kerala Varma Valia Koil Tampuran (1845-1914), a great Sanskrit and Malayalam scholar and dozen of Literature. Rajaraja Varma had his college education partly privately and partly at Maharaja's College, Trivandrum. He graduated from Madras University and took his M. A. in Sanskrit from the same University.

In 1894, he became the head of the Sanskrit College at Trivandrum. In 1889, he was appointed Superintendent of Vernacular Studies at Maharaja's College, his own *alma mater.* He was appointed the first Professor of Sanskrit and Dravidian Languages at this college in 1910.

Rajaraja Varma's lasting fame rests on his monumental contribution in the fields of language and literature. He was the first to produce scholarly textbook in Malayalam grammar, poetics, prosody and prose. The need for such works he felt as a teacher prompted him to fill the lacunae by writing them himself. Thus was written the *Kerala Paniniyam* (A grammar of Malayalam on Panini's lines, 1896.

A revised edition appeared in 1917. *Kerala Paniniyam,* as its name indicates, is written on the model of Panini's analytical methods. In the first edition the author even used the sutras as Panini did. These were replaced in the second work by pithy verses. *Kerala Paniniyam* presents a complete analysis of Malayalam, its phonology, morphology and syntax. The author has used a synthesis of Panini's methods with modern grammatical ideas. There is a lengthy Introduction which is a brilliant study of the history of the language in the context of the Dravidian family of languages.

Rajaraja Varma also wrote three primers for use in schools. These are *Shabdashodhini* (A study of grammar. 1902), *Madhyama vyakaranam* (Intermediate grammar. 1907) and *Prathama vyakaranam (A* primer of grammar, 1906).

Rajaraja Varma was also a considerable scholar in Sanskrit. In fact, his earlier works were mostly in Sanskrit. His *Laghu Paniniyam* (Panini simplified, 1910) is a re-arrangement and explanation of the sutras of Panini's

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Ashtadhyayi. He re-edited this great work on Sanskrit grammar and reduced the number of sutras from 2978 to 1959.

The work is highly useful as a textbook in Sanskrit grammar and has been considered by scholars more useful as a textbook than the famous *Siddhanta kaumudi* of Bhattoji Dikshita. He also published a volume on the Vedic section of Panini's grammar in 1912.

The contribution of Rajaraja Varma was not exclusively in the field of grammar either. He was aware of the need of a set of technical works in literary study. His *Bhashabhushanam* (An ornament to language, 1902) is a study on poetics following the scheme of *Kuvalayananda,* a Sanskrit text on the subject. In *Vrittamanjari* (A study of metres, 1905), he discusses metres in the context of Malayalam. In *Sahitya sahyam* (An aid to literature, 1911) he makes a study of the requirements of good Malayalam prose.

Rajaraja Varma was also a poet in Sanskrit and Malayalam, and a fine translator. His early poems were all in Sanskrit. His most important creative work in Sanskrit is *Angalasamrajam* (The British empire, 1900). This is a mahakavya in twenty-three cantos written in connection with the Silver Jubilee of the reign of Queen Victoria.

He was excellent as a translator of Sanskrit literary works into Malayalam verse. The language of these translations was not loaded with Sanskrit words. Rajaraja Varma used everyday words to a great extent. He translated Kalidasa's *Meghaduta* in 1894, *Kumarasambhava* in 1897, Shakuntala in 1912 and *Malavikagnimitra* in 1916. In 1917, he published Bhasa's *Charudatta* and in 1918 *Svapnavasavadatta.* His *Uddalacharitam* was an early work (1898) which was an adaption of Shakespeare's *Othello* in Sanskrit prose.

As original Malayalam poetry he wrote a lyric *Malayavilasam* (1895), *Prasadamala Kantaratarakan* (1905) is his Malayalam commentary on *Nalacharita,* a Kathakali work by Unnayi Variar. Rajaraja Varma has a distinct place as an inaugurator and inspirer of modernity in Malayalam literature. He was the leader of movement in the early decades of this century. advocating new norms for literature. He stood for liberalisation in the selection of poetical themes.

He was not keen on scrupulously observing such prosodical restrictions as the same sound occurring in the second syllable in all the four lines of verse (dvitiyaksharaprasa). Where there ensued a controversy on this subject he supported and led the movement for dvitiyaksharaprasa, even though the other faction was led by no less a person than his uncle Kerala Varma, the dominant leader and arbiter of literary taste of those times. Rajaraja Varma also encouraged literary men who took to new patterns of literary expression. One such writer was Kumaran Asan, a distinguished poet of the renaissance in Malayalam.

Rajaraja Varma was thus a multi-faceted personality a distinguished grammarian in two languages, a pioneer in language and literature, a bi-lingual poet of excellence and a leader of the renaissance in Malayalam.

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Rajaraja Varma, M. (1871 — 1959)

M. Rajaraja Varma, born in 1871, was an eminent Malayalam writer and scholar.

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M. Rajaraja Varma had most of his schooling in his native place, Mavelikkara, but passed the E.S.L.C. examination from a school in Trivandrum. He took his B.A. degree in Philosophy in 1891, and a few years later was awarded the M.A. degree for his thesis, 'The Evolution Hindu Philosophy'. He took a degree in law as well (1905).

He started his career as a clerk in the Huzur Office (present Secretariat) at Trivandrum in 1894. He also worked in various capacities such as School Inspector, Dewan Peshkar, officiating Chief Secretary and finally as the first Commissioner of Devaswom Department, formed in 1922. A little before superannuation he retired from government service (1925).

Rajaraja Varma's literary taste flowered partly under the influence of such stalwarts as Kerala Varma Valiya Koil Tampuran and A.R. Rajaraja Varma, with both of whom he was in close contact while in Trivandrum. His first Literary contribution appeared in the periodical *Bhasha poshini*. His literary works, belonging to different genres, both in prose and in poetry, number over thirty.

About thirteen of them are concerned with physical, biological, political and social sciences and four with history. *Indiayile mahanmar* (Great men of India) is a collection of biographical sketches translated from English, while *Shyodhanan* is an original biographical work. *Pancharatram* and *Pratima natakam* are dramas translated from Sanskrit. *Priyaviapam is* an elegy and *Garuda sandesha, a* 'dutakavya'.

There are a few collections of essays also. He was also editor of a series known as 'Padyamalika'. In addition to all this, he encouraged writers by writing introductions to their works. Of his two English books, one is a collection of essays and the other a biography of A.R. Rajaraja Varma.

Rajaraja Varma's prose is strong, vigorous and lucid. He is sure to be remembered as one who contributed a number of books on the sciences.

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Rajaraja Varma, P.K. (1907 —)

P.K. Rajaraja Varma, born at Palyakkara in Central Kerala in 1907, is an eminent authors of humorous Malayalam literature.

P.K. Rajaraja Varma is one of the most popular authors of humorous literature in contemporary Malayalam. Born in the princely family of Palyakkara near Tiruvalla in central Kerala, Rajaraja Varma had a successful educational career at the end of which he received a post-graduate degree in Mathematics from the University of Madras. After that he worked as an officer in the Postal Audit Department for a long time at different places in India and Burma. Finally, he served F.A.C.T., Alwaye, Kerala, as its Asst. Financial Manager.

Rajaraja Varma is the author of more than twenty literary works consisting mainly of humorous novels, stories and essays. Many of the novels and stories depict a variety of fascinating events in the lives of certain imaginary characters like Panchu Menon and Kunchi Amma who have been made memorable by the manner in which the author presents them. Their peculiar behaviours which, in fact,

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reflect in an exaggerated manner the weaknesses and follies of various types of ordinary people in their day-to-day life form the source of humour.

Their portrayal has been made extremely vivid, convincing and fascinating by the author's mode of narration which is direct, simple and natural. Some of the themes and characters as well as the author's style remind us of the works of the English humorist, P.G. Wodehouse. He has also written two plays and two travelogues.

His major works include: Fiction: *Panchumenonum Kunchiyammayum (6 vols), Kashantisamhari, Gurutvakketu, Shuppu Shuppu*; Humorous essays: Laghubhakshanam, President Kunchi, Srimati Kunchi, Eruvum puliyum; Travelogues: *Oru vinodayatra, Vijayakaramaya pinmattam.*

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Rajaraja Varma, Vadakkumkur (1891 — 1970)

Vadakkumkur Rajaraja Varma, born in 1891, was a well-known scholar and writer of Sanskrit and in Malayalam literature.

Vadakkumkur Rajaraja Varma was a well-known scholar of Sanskrit and also a writer in Malayalam. He studied Sanskrit privately and joined an English school in order to have some knowledge of that language. He worked as editor of the Cochin Bhasha Parishkarana Committee (Cochin language reform committee) and scholar in charge of editing classics in the *Puratana grantha prasidhikarana samiti* (Committee for publishing ancient classics).

Rajaraja Varma was a prolific writer, having about fifty books to his credit including poetry, criticism, translations, annotated editions of classics, grammar, literary studies and histories of literature. His biography of poet Ullur (*Ullur mahakavi*, 1955) and his work on Ullur's literary contributions (*Ullur sahityam*, 1968) are valuable studies of the great poet.

Of his poems, two are mahakavyas, *Uttarabharatam* (Later Bharata, 1952) describing the story of the *Mahabharata* after the great war, and *Raghavabhyudayam* (Rama's ascent) describing the Ramayana story from the 'yajna' of Vishvamitra to the meeting of Parashurama and Sri Rama. Though these works are an exceptional phenomenon at a time when poets had almost given up writing full-fledged mahakavyas, they have not been acclaimed by critics as works of high literary quality.

Rajaraja Varma's most valuable contributions are his histories of literature. He has published six volumes of *Keraliya samskrita sahityacharitram* (History of Kerala's contribution to Sanskrit literature, six volumes (1938-65). This is not only an account of the contributior of Kerala to Sanskrit literature, but also an authentic record of the cultural and linguistic interaction between Sanskrit and Malayalam.

The author describes how the language and literature of Kerala as also its fine arts and culture have been enriched by Sanskrit and also how Kerala, in turn, has enriched the Sanskritic forms of art. Another history of literature is *Kerala sahitya charitram—charchayum puranavum* in two parts (1967-68) which is a discussion on the monumental work of Ullur S.

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Paramesvara Iyer, entitled *Kerala sahitya charitram*. Here the author corrects some errors in the book and also fills up the blanks left by him.

Rajaraja Varma was one of the few scholars who believed that Sanskrit was the mother of Malayalam. He tried to substantiate his theory in his literary essays, histories of literature and writings on grammar and poetics.

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Rajaram, Madhurantakam (1930 —)

Madhurantakam Rajaram, born in 1930, is an eminent prolific writer in Telugu literature.

Madhurantakam Rajaram a school teacher, is a prolific writer in Telugu. His short stories, about 300, were published in several periodicals and later in several volumes - *Pranadata, Varshinchina megham, Kalyana kinkini, Kammatemmera, Punarnavam, Tanu veliginchina dipalu, Vinodapradarshanam,*

Repathi prapancham (Sahitya Akademi Award winner) and *Vakragatulu, Trisankudi svargam* and Chinna *prapancham - Sirivada,* which were translated into Russian, are novels, while *Avasesham* and *Karanabhutudu* are novelettes. *Patalatota, Andalapapa* and Puvvulu *puttagane parimalam* are written for children. *Jivagitam* (Jagasilpian) and *Chitrasundari* are translations from Tamil into Telugu.

He also wrote the history of literature of Chittoor district. His short-stories were translated into Tamil. Kannada, Hindi and English. A well-known writer, Rajaram is deeply committed to humanism.

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Rajaratnam, G.P. (1905 — 1979)

G.P. Rajaratnam, born in 1905, was a prominent Kannada poet, critic and prose writer.

G.P. Rajaratnam was a Kannada poet, critic and prose writer, who often used the pseudonym 'Ratna'. After his M.A. in Kannada from Mysore University he entered the Kannada Department of the University in 1938 and retired as Professor in 1964. An immensely popular and highly revered teacher, he was also a scholar in Kannada literature, and Buddhist and Gandhian lore. In addition to Kannada, he knew Sanskrit, Tamil, English, Urdu and Pali.

He first shot into prominence by his *Ratnana padaga*lu. His *Chinadeshada bouddha yatrikaru* (The pilgrims from China) won him recognition both as a student of Buddhism and as a powerful prose writer. The book was awarded the Devaraja Bahadur Prize. In 1940, he brought out *Mahakavi Purusha Saraswathi*— a poem which defies classification. It was provoked by a controversy, fierce but often lost in sterile scholarship, over the correct form of the word Karnataka. It is a hilarious satire.

Rajaratanam forged an idiom of his own, combining with extraordinary felicity Kannada, English and Urdu words and particles. *Hathu*

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varsha was an autobiographical narration covering a stretch of ten years, and established his reputation as the master of a vivid, clear and virile prose style. His powerful play, *Candugodali* (1932), centering around the story of the tyrant Karaveerarjuna and Parashurama, was a thinly veiled call to the youth to rebel against the British rule.

Rajaratnam called himself a 'Sahitya Paricharaka' (one who serves the food of literature to people) and devoted much time and labour to the task of bringing poets to the common man; his writings in this field range from prose expositions of classics (like the epics of Pampa and Ranna) to explications of poems of contemporaries like D.V. Gundappa.

Rajaratnam's is one of the most illustrious names in the field of children's literature. Some of the most popular nursery rhymes and children's poems (collections like *Tutturi* and *Kadale puri)* came from his pen. He also wrote stories for children. His books for children exceed fifty.

One of the most prolific writers that modern Kannada has seen, Rajaratnam wrote extensively on Gandhiji, Buddha and his own Guru, Satya Sai Baba. He also wrote the National Anthem to promote well-informed patriotism. Rajaratnam spotted and encouraged literary talent. He invited writings from his students and arranged for the publication of the best among them.

He also instituted programmes like lectures under the auspices of learned bodies and donated several thousands of rupees for the purpose. His love of his country and his language expressed itself in several concrete programmes to promote understanding and judgment.

One of the most powerful speakers in recent decades, Rajaratnam could hold his audience spell bound. He could make children listen with rapt attention. His was a many-sided personality characterised by power, firmness and concrete action. He was the moving spirit of the Gandhi Sahitya Sangha which he founded in 1942.

Rajaratnam won the Deveraja Bahadur Prize twice and his students presented a felicitation volume *Rajaratnam*, in 1957. Another felicitation volume came out in 1969, when he reached 60. Both the Karnataka Sahitya Academy and the State Government honoured him with awards. He received the D. Litt Degree of Mysore University (1977) and presided over the All India Kannada Sahitya Sammelana (1979) in Delhi.

Power was synonymous with Rajaratnam's style. Whatever he wrote was characterised by power, clarity. and scholarship which was never obtrusive. Rajaratnam wrote more than 350 works. The more important are listed. Poetry (including satire): *Ratnana padagalu, Nagana padagalu, Shanthi, Purusba saraswathi;* Short stories: *Hanigalu;* Drama: *Gandugo dali, Kambli seve Sri Babubali vijayam;* Autobiography and Reminiscences: *Hathu varsha;* Biography: *Ashoka Maurya. Gauthama Buddha, Yesu Christa;* Introductions to writers: *Nakkala thayi pampabharatha sara, Rannana rasaghatti. Srikaviratna. Srikavipapama, Kavi Govinda Pai, Kailasam kathana, Kailasama avara Keechaka;* Children's Literature: *Kadalepari, Tutturi, Kathegala Dutti, Gulaganji, Nariya Dalal, Snehada kathegalu;* Miscellaneous: *Mahatmara marana mathu ithara upanyasagalu, Professor Venkannayya smarakopanyasagalu, Chinadeshada Bauddha yatrikaru, Jataka kathegalu, Dharmadani Buddha, Dharma sahityarsihti, Bhagavan Buddha Bhagavan Mahaviraswamy, Sri Gomateshwara, Kasturi thilakam, Gandhi shaktiya moola, Devara sakshi: Gandhiji, Atmarathi—deharatha, Islam dharmada parimala, Purushottama yoga, Gurupurnima, Sri Sayi chintana, Vichara taranga, Vichara rashmi.*

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Rajasekhara Satavadhani (1888 — 1957)

Rajasekhara Satavadhani, born in 1888, was an eminent Telugu poet, novelist and dramatist.

Rajasekhara Satavadhani whosreal name was Durbhaka Kalahastrayya was a Telugu poet and an 'Avadhani'. After passing his Matriculation examination, he joined the Christian College, Madras, but discontinued his studies. He was a clerk at the District Munsiff's Court, Proddutur, for several years but gave up his job in response to the Freedom Movement.

Rajasekharakavi studied Sanskrit and Telugu literature under the guidance of Kandala Dasacharyulu and Janamanchi Shesadrisharma With Gadiyaram Venkatasehashatri, under the twin-name Rajashekhara-Venkatakavulu', he gave numerous 'avadhanamulu'. *Avadhanasaramu* (The essence of avadhana) is the fruit of this joint effort.

Rajasekharakavi's first work is *Viramati charitra*, a historical poem. *Kana Pratapasimhacharitra* (1932), *Chandanripala chantra* (1934). *Pushpavati* (1949) and *Amarsimha charitra* (1951) are his other works in verse. But the most outstanding one is *Rana Pratapasimha charitra*, based on the Rana of Mewar, regarded as an important work in modern Telugu historical poetry.

Padmavati vijayamu (1926), *Sitapaharanamu* (1934) *Sitakalyanamu, Vilayamadhuryamu* (1934), *Vriddhimula samvadamu* (1951) are some of his plays. *Tarabai is* a novel.

His other works are *Anaghudu, Gadanamu, Rajasimha, Rani Samyukta* (Harikatha), *Sharannavaratra padyavali, Svayamvaramu, Tod charitramu* (unpub.), *Rani Samyukta* (unpub.), *Tarabai* (unpub.), *Kameshvari strotramala* (in Sanskrit) and *Heroines of Hindustan. Uttara Raghuvamsha is* an unfinished work.

Most of his works reflect themes—both historical and patriotic—written with a nationalist's fervour. Viragathavidhata and Charitraka Kavitacharya were titles conferred on him.

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Rajashekhara (855 — 930)

Rajashekhara was an eminent writer and dramatist of Prakrit and Sanskrit literature.

Rajashekhara is never too modest to speak of himself, and from his works we learn a great deal about his ancestors, his wife, (Avantisundari), his learning, his travels, his faith and his patrons. His family originated from Maharashtra (perhaps Vidarbha), and he came of a Brahmin (according to some, Kshatriya) family of the Yayavaras in which were born poets and scholars like Surananda, Tarala, Kaviraja and Akalajalada (his great-grandfather, famed in the anthologies).

His father Duhika (or Durduka) held the rank of Chief Minister and his mother was Shilavati. He must have spent much of his life as preceptor of king Mahendrapala and his son Mahipala of Mahodaya (Kanauj), and for sometime as a protege of the Kalachuri ruler of Tripuri.

The poet's wife, Avantisundari, was an accomplished Kshatriya lady of the Chahamana family, whom he quotes with respect in his *Kavya-mimamsa* and at whose behest the premier performance of the Prakrit play *Karpuramanjari* was staged for the delight of

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the contemporary elite. He had a thorough grounding and knowledge of the various branches of learning, including the shastras.

In addition to these he had thoroughly mastered the classical works of his eminent predecessors like Kalidasa, Shriharsha, Bana and Bhavabhuti. He had, however, specialised in poetics and Prakrit including Apabhramsha to entitle himself to the claim of 'proficiency in all languages'. He had travelled widely visiting countries in the south, west and north. He was a Shaiva, but no bigot, as can be seen from his praise of Vishnu in his *Kavya-mimamsa.*

Unlike his father, Rajashekhara opted for a literary career in the tradition of the family and wrote six 'prabandhas' which earned him the title of a 'Balakavi'. In the royal court of Mahendrapala, he wrote *Balaramayana, Haravilasa* and *Karpuramanjari.* Following the death of Mahendrapala in A.D. 910, and the exile of Mahipala, he left Kanauj and sought the patronage of the Kalachuri king Yuvarajadeva at Tripuri where he wrote his *Vid dhashalabhanjika.* He returned to Kanauj after the restoration of Mahipala to the throne (c. AD 914). He gave a stage performance of his *Balabharata* or *Prachandapandava* to the distinguished audience of this city, with king Mahipala presiding.

The drama must have been presented in a complete form, but unfortunately we have only two acts extant. It was at Kanauj that he wrote his *Kavya-mimamsa* and the *Bhuvanakosha* in his fifties or sixties. The undertaking of *Kavya-mimamsa* marks a fitting close to his creativity. Of the various works composed by Rajashekhara, *Shatprabandhah* (six compositions), *Haravilasa* (an epic), and *Bhuvanakosha* (dealing with the topic of general geography) are irretrievably lost.

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Rajavelu, Ku. (1920 —)

A patriot and freedom-fighter who has been to prison twice, a senior bureaucrat, a litterateur, a creative novelist, a Tamil scholar—these reflect the range of interests and achievements of Ku. Rajavelu.

He left his formal studies after matriculation to enter active politics. Later, he joined the 'Vidvan' class in Tiruvaiyaru and learnt both Sanskrit and Tamil. He had written short-stories as a young boy, but it was during his incarceration in jail that he started writing in earnest. He was then twenty-two, and the novel he wrote secletly was entitled '1942'. It was published when he came out of prison.

Rajavelu then did his M.A. in Tamil and joined government service as lecturer. In 1955, he was elevated to the post of Director of Information and Publicity. Now retired, he divides his time between his two primary interests— politics and literature.

His first novel, '1942', was largely based on his own experiences in prison. The next one, *Kadal toongukiratu,* was awarded a prestigious prize and is his best known work. His style of expression, enriched by deep literary scholarship without dry pedantry, has received much praise from critics. In all he has written eleven novels.

He wrote a play, besides two other works, on the theme of the legendary philanthropy of ancient Tamil kings. His deep and abiding sympathy for the underprivileged, which made him a devoted socialist in politics informed and enriched all his writing. He is currently engaged in writing the most ambitious novel of his life on the revolutionary movement of the early decades of this century involving daring and selfless nationalist youth.

Rajavelu feels strongly that good fiction should improve man's moral personality and elevate him. According to him, love is the basic

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sentiment of life but it should not be allowed to get debased into mere sensuality.

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Rajchandra Shrimad (1867 — 1901)

Rajchandra Shrimad, born in 1867, was a jeweller by profession but a man of great spiritual depth.

Gandhiji wrote about him in his autobiography: He was not above twenty-five then, but my first meeting with him convinced me that he was a man of great character and learning. He was also known as Shatavadhani (one having the faculty of remembering or attending to a hundred things simultaneously) and Mehta recommended to me to see some of his memory feats. I exhausted my vocabulary of all the European tongues I knew, and asked the poet to repeat the words. He did so in the precise order in which I had given them. The thing that did cast his spell over me was his wide knowledge of scriptures, his spotless character, and his burning passion for self-realisation .

Rajchandrabhai's commercial transactions were endless. He was a connoisseur of pearls and dimonds. Business and creativity, in fact, went hand in hand with him. He used to write poems from an early age. In *Mokshamala* (1884), the collection of his poems, he explains the basic tenets of Jainism in a simply style. His language is simple which makes the abstract easily comprehensible.

We also find touches of the colloquial in his writings. His contribution to the philosophical literature in Gujarati is remarkably significant. His other book *Bhavanabodh* (1886) explains the concepts of spiritualism, and his *Atmasiddhisastra* (1886) deals with the abstract subject of the emancipation of human soul. *Pushpamala, Namirag* and *Subodh sangrahas* again, are collections of poems dealing with different aspects of spiritual life.

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Raje (18th Century)

Raje is regarded as an earnest Bhakti poet in Gujarati by all critics.

Though a Muslim by birth, he was a devotee of Krishna and heartily sang of the sports of the Lord, making use of all forms of poetry in vogue during his days. He is regarded as an earnest Bhakti poet in Gujarati by all critics. Most of his poems are in the lyrical form in which he sings of the various phases, moods and emotions of love. In his *Raspanchadhayi* he gives picturesque descriptions of the Ras' (dance) of Krishna with the gopis. In his *Gokul-lila* he describes the various love pranks of Krishna in a fascinating way.

He has made use of the prevalent forms like mahina (months), tithi (dates) and vars (days) according to the Vikram calender of the Hindus. He describes the pangs of separation undergone by Radha and gopis, as well as their love sports with Krishna.

In one of his popular lyrics he depicts how Radha marries Krishna in her dream and relates the dream sequence to her mother in order to detract her from arranging her marriage with anyone else. All his poems reveal his deep love of Krishna.

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Rajendra Prasad

——See under Prasad, Rajendra

Rajguru Mohapatra, Jayakrishna (1739 — 1805)

Jayakrishna Rajguru Mohapatra, born at Khurda in Puri district in 1739, was an ardent patriot, a valiant fighter and a great national hero of Orissa.

Jayakrishna Rajguru Mohapatra, an ardent patriot, a valiant fighter and a great national hero of Orissa, was born in 1739 in the famous Rajguru family of Khurda (Puri). A deep sense of patriotism and intense antagonism towards foreign rule were the essence of his personality.

From 1797, till his death, with the help of a handful of loyal followers, he opposed the British attacks on Orissa and fought a number of deadly battles with the mighty British forces to save the independence of his motherland. But the noble life of this great hero came to a tragic end in 1805 when he was unceremoniously captured by the British troops while offering prayers in the temple of Goddess "Barunei" and was brutally hanged to death from the branch of a tree.

Jayakrishna Rajguru Mohapatra, popularly known as Jai Rajguru, was an orthodox Brahmin by caste. For generations, his forefathers were enjoying the traditional honour of being ministers of the Gajapati Maharajas of Puri. His father, Mahadev Rajguru Mohapatra (commonly known as Chanda Rajguru), was a minister of Birakishore Deb, the then Gajapati Maharaja of Puri. His grandfather, Gadadhar Rajguru Mohapatra, was also a minister.

Jai Rajguru was unmarried. He led the life of an ascetic throughout. He studied Sanskrit literature with the help of one of the Sanskrit scholars of Puri. His keen interest in the study of Sanskrit and his perseverance earned for him the reputation of an erudite scholar in Sanskrit literature.

He read most of the Hindu religious scriptures as well as those of other religions. The 'Bhagabat', the 'Ramayana', the 'Mahabharata', the 'Harivamsa' and other epics of Hinduism greatly influenced his ideas and thoughts. But he was of the opinion that justice was the foremost religion, and he strictly followed the path of Justice throughout his life.

Nationalism was the heart and soul of Jai Rajguru. He held the view that a person who did not cultivate nationalism committed a sin against Heaven. It is said that on one occasion he cut his left hand with his sword and said: "As long as blood circulates in my body, I will not allow the foreigners to rule over my motherland."

A great devotee of Goddess 'Barunei' of Khurda, Jai Rajguru used to seek the Goddess's blessings before proceeding to the battlefield. His mysterious victories in the battles against British troops made others believe in Jai Rajguru's supernatural powers. He was extremely religious in his day-to-day life. A man of strong convictions and determination, Jai Rajguru bore an intense hatred towards the British, and he firmly believed that the sacred soil of India would be desecrated if the British conquered it.

Jai Rajguru was a forceful speaker. Through his fiery speeches, he could inspire his audience concerning patriotism. He moved from place to place organising secret societies. He trained the people in the art of warfare and advocated a violent revolution against the British conquerors. Krishna Chanda Pattajoshi, Rameswar Dala Behera and a few other young men of Khurda were at that time the members of his confidential circle of friends, with whom he used to discuss his plans and proposals.

It is a pity that more is not known about this great fighter for freedom. He lived simply, but will always be remebered as a man of heroic

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spirit. He died a hero's death, setting an example for others to emulate.

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Rajguru, Satyanaraya (1903 —)

Satyanaraya Rajguru, born at Paralakhemundi in 1903, was an eminent historian, epigraphist and researcher.

Satyanaraya Rajguru eminent historian, epigraphist and researcher, was born in the celebrated Rajguru family of Paralakhemundi in Orissa. He had no college education, but because of his own untiring efforts he learnt Sanskrit classics, philosophy, phonetics, history and epigraphy. He came to fame in 1928 with his research article, 'The Korashand Copper Plate Grant of Visakhavarrm', published in the journal of Bihar and Orissa Research Society. Since then he has contributed hundreds of scholarly articles to many English and Oriya journals.

As Curator (1950—1962) and Epigraphist (1963-1967) of the government of Orissa he edited the *Inscriptions* of *Orissa* in several volumes which throw light on the history and culture of Orissa. His research articles in both English and Oriya have a wide range, covering such subjects as archaeology, art and architecture of Orissa, Odissi music, the inscriptions of Lingraj temple and poet Jayadev. Many of his original researches have found place in the *Bibliothica Indica* of Netherlands.

Rajguru also wrote plays which include *Radhabbisheka nataka, Rana Chanda, Hambira* and *Kharabela,* a novel called *Karmakshetra,* and a kavya called *Manorama.* He also discovered and edited a Sanskrit drama *Chandrakala* by Viswanath Kaviraj, the celebrated rhetorician. His scholarly introduction to this work fixes the time of Viswanath, thereby enabling scholars to ascertain the period of many important Sanskrit authors.

In 1974 the President of India awarded him 'Padmashri' for his contribution to historical and epigraphic scholarship, and the University of Behrampur conferred on him the degree of D. Litt. (*honoris causa*), while various literary and cultural organisations such as Orissa Sahitya Academy, Kalinga Sahitya Samaj and Utkal Hitaishini Samaj honoured him for his scholarship.

His other important works include *Naga itihasa, Odisa Itihasa, Kalingara atmakatha, Odia lipira kramabikasa* and *Odia upabhasa,* besides *Prastaba chintamani* (edn.) and *The Indian Epigraphy* (tr.).

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Rajguru, Shiv Ram Hari (1908 — 1931)

Shiv Ram Hari Rajguru, born at Khed in Poona district in 1908, was an eminent revolutionary freedom fighter.

Shiv Ram Hari Rajguru was born in an average middle-class Hindu Brahmin family at Khed in Poona district in 1908. He came to Varanasi at a very early age where he learnt Sanskrit and read the Hindu religious scriptures. He had a good memory and learnt by heart the 'Laghu Siddhant Kaumudi'. He loved physical exercises and was associated with a number of such associations. He had great admiration for Shivaji and his guerrilla tactics.

At Varanasi, he came in contact with

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revolutionaries. He joined the movement and became an active member of the Hindustan Socialist Republican Army (HSRA). He was known in the party under the pseudonym of Raghunath. Rajguru had a fearless spirit and indomitable courage. The only object of his adoration and worship was his motherland for whose liberation he considered no sacrifice to be too great.

He was a close associate of Chandra Shekhar Azad, Sardar Bhagat Singh and Jatin Das, and his field of activity was U.P. and Punjab, with Kanpur, Agra and Lahore as his headquarters. Rajguru was a good shot and was regarded as the gunman of the party. He took part in various activities of the revolutionary movement, the most important being Saunders' murder.

Lala Lajpat Rai, an eminent nationalist leader and popular amongst the revolutionaries, was fatally wounded in a police lathi-charge on 20 October 1928, while leading a procession against the Simon Commission, and died on 17 November 1928. The revolutionaries planned to avenge Lalaji's death by killing the Police Superintendent, Scott, and the Deputy Superintendent of Police, Saunders, who were responsible for the lathi-charge leading to the death of Lalaji.

Chandra Sekhar Azad, Shiv Ram Rajguru, Bhagat Singh and Jai Gopal were deputed for the work. On 17 December 1928, while Saunders came out of his office and started his motor-cycle, he was shot dead in front of the police headquarters at Lahore by Rajguru. Azad shot dead Channan Singh, a Head Constable, who wanted to chase the three revolutionaries. All of them escaped through the D.A.V. College compound.

The same night posters of the HSRA declaring "Saunders is dead. Lalaji is avenged" were put up throughout the city of Lahore. On 20 December, Rajguru left Lahore disguised as Bhagat Singh's servant, who travelled in a first class compartment with the wife and the young son of the revolutionary Bhagawati Charan. He left Bhagat Singh at Lucknow and went underground. Later Bhagat Singh was arrested in the Assembly Bomb Case and several other revolutionaries were arrested with the help of approvers (Jai Gopal, Phanindra Nath and Hansraj Vohra).

Rajguru was arrested at Poona on 30 September 1929 and a revolver with fourteen cartridges was recovered from a box where he was sleeping. The Government started a case against sixteen persons (including Rajguru), known as the Lahore Conspiracy Case. Judgement was delivered on 7 October 1930. Sardar Bhagat Singh, Sukhdev and Rajguru were sentenced to death and the other accused were awarded various terms of imprisonment.

The whole nation was awakened and the names of Bhagat Singh, Rajgugu and Sukhdev became as popular as that of Mahatma Gandhi, Meetings, processions and representations were made for commutation of their death sentence. Mahatma Gandhi and the leaders of the Indian National Congress attempted to save their lives, but they failed. An appeal to the Privy Council was also rejected.

Rajguru along with his two comrades was hanged in the Lahore jail in the evening of 23 March 1931 and their bodies were burnt under police supervision. At the time of his martyrdom Rajguru was hardly twenty-three years of age.

The execution of the young revolutionaries was regarded as a national disaster and national mourning was observed throughout the country. The A.I.C.C. session at Karachi (1931) met under gloom and passed a resolution "placing on record its admiration of the bravery and sacrifice of the late Sardar Bhagat Singh and his comrades Sukhdev and Rajguru and mourning with the bereaved families the loss of these lives. The Congress is of opinion that the triple execution is an act of wanton vengeance and is a deliberate flouting of the

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unanimous demand of the nation for commutation."

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Rajguru, Shyamasundar (1866 — 1909)

Shyamasundar Rajguru, born at Paralakhemundi in 1866, was a leading Oriya freedom fighter and scholar.

Shyamasundar Rajguru was born in the famous Rajguru family of erstwhile Paralakhemundi and evinced enormous potentiality. Unfortunately, he died too young with promises unfulfilled.

Shyamasundar had his early education in Oriya and Sanskrit, and later on learnt English. In the year 1892, he became the first graduate of the Ganjam district. He was appointed tutor to the second prince of the royal house of Paralakhemundi and induced the family to work for the cause of education, literature and culture.

It was through his efforts that two associations, Bhasha Bibardhini Samaj and Utkal Hitaishini Samaj, were formed. These two associations of South Orissa did a lot for the improvement of Oriya literature and generated a sense of unity among the people.

Shyamasundar represented Orissa at the conferences of the All India National Congress in Madras (1894), in Poona (1895) and in Amaravati (1897). In 1902 he became the President of the National Conference of the Oriyaspeaking people of Ganjam. This conference afterwards became the Utkal Sammelani which played an important role in the unification of the Oriya-speaking people and in the formation of the state of Orissa.

It was through his efforts that the first permanent stage and theatre of Orissa, Padmanabh Rangalaya, was built at Piralakhemundi. He also founded the Gajapati printing press at Paralakhemundi which came to play a vital role in spreading Oriya literature and culture. The weekly, *Ganjam News,* which he edited, created a sensation in those days in Orissa.

Shyamasundar also published many research articles on ancient Oriya poets and their works. His critical essays on the Oriya language and literature have been a source of valuable information for research scholars in this field. These literary writings were published posthumously in a collection entitled *Prabandhaba.*

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Rajhans, Narayan Shripad Alias Balgandharv (1888 — 1967)

Narayan Shripad Rajhans, born at Poona in 1888, was one of the greatest luminaries of Marathi theater.

Narayan Shripad Rajhans was born at Poona on 26 June 1888. He belonged to a Brahmin (Deshastha-Yajurvedin) family which hailed from Nagathana, Tasagon, District Satara, Maharashtra. His parents were Shripad

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Krishnaji and Annapuranabai. He had two brothers and one sister. One of his brothers, Bapurao, who looked very much like Balgandharv, also acted on the stage but later helped him as a theatre manager.

Balgandharv belonged to a poor lower middle-class family. He married Lakshmibai Paragaonkar in 1907. His wife lived with him for better or for worse with great devotion and love; but later, she stayed away from him till her death in 1940, for Balgandharv had chosen the musicianactress Goharbai Karnataki (a Muslim) as the leading lady in his plays. Balgandharv later married Goharbai (sometime after 1955) under the Civil Marriage Act. She died in 1966 before Balgandharv breathed his last in Poona on 15 July 1967.

Balgandharv had two sons who died young. He had three daughters, of whom two are now surviving, happily married.

Balgandharv studied in a Middle School up to the second standard of English studies; he was, however, not inclined to study further. On the transfer of his father, who was a draughtsman in Government service, to Jalgaon, Balgandharv took his first lessons in music from Mehboob Khan, a classical musician.

Balgandharv was put into shape as an actor by three able men on the Marathi stage—Govind Ballal Deval and K.P. alias Kakasaheb Khadilkar—both successful playwrights of great renown, and by Ganesh Govind Badas, a renowned actor and an accomplished director of stage-plays. They trained him in histrionics and in the essentials of stage technique, but Balgandharv was mainly a sensitive musician and there his guru was Pandit Bhaskarbuwa Bakhale, one of the outstanding musicians of our times.

Bhaskarbuwa fully understood the capabilities of his gifted pupil. Bhaskarbuwa trained Balgandharv with special attention to his rich vibrant, mellifluous voice, and a thousand thanks are due to his innate ability as a born teacher that whilst he taught Balgandharv all the graces of classical rendering he saved him from getting involved in abstruse, unaesthetic technicalities and mere virtuousity in his musical expression. Balgandharv was moulded as he was created by God.

Balgandharv entered the professional Marathi stage when he joined Kirloskar Natak Mandali in 1905. He was selected for the role of Shakuntala and he came with a flourish on the boards on 25 October 1905, and thereafter he never looked back till 4 June 955, when he played the role of Sindhu, in 'Ekach Pyala', and bowed out from the stage finally.

His success on the stage was phenomenal. It was Lokamanya Tilak who gave him the title of Balgandharv when he heard him once at a private concert in 1898. Thereafter, he was known as Balgandharv throughout his life.

Balgandharv and his partners later on broke away from Kirloskar Natak Mandali to form a separate theatre company. In the end Balgandharv piloted Gandharv Natak Mandali as its sole proprietor from 1919 till 1944 and presented plays which were a source of delight to millions of lovers of the stage all over Maharashtra.

He played the roles of heroines in many plays but he has immortalised the role of Subhadra in 'Saubhadra', Bhamini in 'Manapman', Devayani in 'Vidyaharan', Rukmini in 'Swayamvar', Revati in 'Sanshay Kallol' and the most famous—Sindhu—in 'Ekach Pyala'. Balgandharv also acted on the silver screen under the direction of the screen veteran V. Shantaram of the PRabhat Film Company. But Balgandharv acted only in one film "Dharmatma". His first and lost love was the stage and nothing else.

In the fifty years of his career, Balgandharv reigned supreme on the stage. He was elected the President of the Centenary of Marathi Stage Celebrations in 1944. He was given the best actor award by the Sangeet Natak Academy in 1955, and was honoured with the title of Padma Vibhushan in 1964. Marathi dailies,

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journals and magazines have showered on him unstained praise for his magnificent portrayals on the stage and for enriching Marathi Rangbhoomi with his majestic performances.

Balgandharv influenced the Marathi stage in no small measure. He was not a bold innovator or a rebel in idea or concepts of stagecraft or technique. He ploughed in all his earnings in improving the decor, choreography or furnishing of his own company.

The kind of classic drama with music as its preponderant note that lives in public memory is more or less the creation of Balgandharv. His distinguishing quality as a great actor is directly related to his superb music.

It is not easy to describe or reduce into words his effortless artistry which subdues all things to itself. His music transcends established classical norms. He was born with a rare sense of rhythm or *laya*, almost unmatched by any in the galaxy of brilliant musicians, both on and off the stage.

His diction and enunciation, placement of words in musical patterns subtly dovetailed with rhythmic nuances, his imaginative way of pouring forth the song lines—all these qualities were unique, his and his along. The beauty of his art what that it was deceptively simple and yet infinitely difficult to imitate or emulate.

Balgandharv lived well. He dressed impeccably. He was demure in stature but was so handsome that all that he wore adorned him. He ate good food. He was deeply religious.

The splendour and munificence of his company were often likened to the regal management of the Maharaja of a State. He spent more than he earned—not on himself but for his plays, on his company. He trusted without hesitation and incurred enormous debts in spite of huge collections at the box office. Balgandharv was a simple, mild-mannered man; but was single-minded in purpose, and resolute in his mind.

His first performance in Manapman, a musical play which set the tone for plays of that kind later, was announced with dinning fanfare to be put on the boards on 12 March 1911. But to use a *cliche*, as Balgandharv's ill-luck would really have it, his little daughter, who was ill, died on the eve of the performance, i.e., on 11 March 1911.

Balgandharv neither faltered in his resolve nor deferred the performance, but took the audience by storm by his brilliant acting and singing. Balgandharv passed through such trials more than once.

He was devoted to his art which he practised and pursued, led as much by his heart as by his intellect. He has been written about variously by various writers and critics; but his place, above all, is for ever in the hearts of all true lovers of the Marathi stage, of which he was one of the greatest luminaries.

A beautiful "Balgandharv Rang Mandir" now stands on the banks of the Mutha river in Poona, in memory of Balgandharv.

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Rajjab (16th — 17th Century)

Rajjab, disciples of Dadu, was an eminent Rajasthani writer and spiritual scholar.

Rajjab and Sundardas, two disciples of Dadu, are conspicuous for their devotion, knowledge, and scholarship. The only difference between them was that Rajjab acquired knowledge by his own experience, while the younger Sundardas excelled in literary acquisition. Impressed by the genius and dignity of Rajjab, a number of saints became

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his disciples even during the time of Dadu, but his life and lineage are a matter of guess.

He was born at Sanganer (Jaipur). His father was a Pathan soldier. When he was going to Amer for his marriage along with the marriage party, he stopped on the way to pay respects to Dadu. Rajjab, dressed as a bridegroom, was much impressed by the saint and was converted to his sect. Dadu asked him to keep himself dressed permanently as a bridegroom which he did all his life. His fiancee was married to his younger brother. This event is supposed to have occurred about 1587.

It is popularly believed that he lived for 122 years (1567-1689). Medieval saint-writers like Raghodas (in his *Bhaktamal).* Jangopal (in his *Dadu janmalila parachai),* and the disciples of Dadu, such as Chaindas, Ramdas, Khemdas, Mohandas, as well as Ramcharandas, the promoter of the Ramsnehi sect of Shahapura, have mentioned Rajjab with due respect. His two works, *Vani* and *Sarvangi,* consist of the devotional sayings of various saints, including those by himself.

Besides them, Rajjab gave a regular form to *Dadu vani,* having classified it under different heads. *Rajjab vani is* mostly related to the devotion of the 'Nirguna' (formless) God. He wrote with emotional depth on various subjects, such as spiritual enlightenment, good conduct, devotional practice, salvation, truth, self-control, importance of recounting the name of the Lord, etc. The *Vani* has been composed in various metres like sakhi (doha), pad, chappaya, tribhangi, soratha, chaupai, arilla, sawaiya, kavita.

There are 200 padas, 5352 doha, chaupai, etc., 117 sawaiyas, 33 tribhangis, 82 arillas, 89 chappayas, etc. *Sarvangi is* in no way inferior in this respect. Rajjab has reproduced here his *Vani* under 142 heads, besides presenting an anthology of the sayings of over ninety saints.

They are mostly concerned with the devotion to the Supreme Soul and various related subjects. The work is helpful in preserving the names and sayings of many poets who are either obscure or are less known.

Both these works by Rajjab are highly important, but need proper editing. Rajjab's language is mainly Rajasthani, but he has also composed in Pingal (Braj bhasha mixed with Rajasthani).

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Rajkhowa, Benudhar (1872 — 1955)

Benudhar Rajkhowa, born in 1872, was a famous Assamese playwright, lyricist and lexicographer.

Benudhar Rajkhowa playwright, lyricist and lexicographer, had the good fortune of acquiring higher education at Calcutta. After his graduation from Ripon College in 1896, he was admitted to M . A . and B . L. classes of the Calcutta University, but soon he gave up his studies and became a sub-Deputy Collector in 1899.

Later, he joined the Assam Civil Service, and after serving in various capacities retired as officiating Deputy Commissioner of Sibsagar in 1931.

Benudhar appeared on the literary scene as a writer of promise even when he had been a college student in Calcutta. He became the editor of an epoch-making Assamese journal *Bijuli* (1890). It was at this time that he appeared before the reading public as a writer of both prose and poetry. He wrote one book after another: *Niti path* (Moral essays, 1889), *Sahitya prabesh* (An introduction to literature), *Pancha kavita* (Five poems, 1895) and a highly

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popular series of *Lara puthi* (Children's primers).

He then took to writing songs and lyrics which came out in a series of anthologies; *Saru larar gan* (Songs for children, 1899), *Dash-git* (Ten songs, 1899), *Asamiya bhai* (1901) and *Banhi* (The Flute, 1908).

Benudhar was also one of the pioneering playwrights in modern Assamese. Though he wrote a few tragedies, his more enduring contribution was a series of farces. Some of these lashed at social evils while the others aimed at producing fun through portrayal of incongruities. His tragedies are: *Seuti kiron* (1894), *Duryodhanar urubhanga* (1903) and *Dakshayajan* (1908).

His farces are: *Kurishatikar sabhyata* (The twentieth century civilisation, 1908), *Ashiksita ghaini* (The illiterate wife, 1912), *Durbar* (The court, 1912), *Tini ghaini* (1928), *Chorar srishtri* (The handiwork of thieves, 1931), *Yamapuri* (The abode of death, 1931) and *Topanir parinam* (The consequence of sleep, 1932).

Benudhar's major contribution to Assamese language is his *Khanda bakyakosh* (1917), a dictionary of Assamese phrases and idioms. He also translated some old Assamese masterpieces into English. They include *Vipra Damodar* (1918), *Holy Namaghosa* (1919), *Kankhowa* (1919) and *Gunmala* (1923).

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Rajkhowa, Sailadhar (1892 — 1962)

Sailadhar Rajkhowa, born in 1892, was an eminent Assamese poet and playwright.

Sailadhar Rajkhowa poet and playwright, popularly known as Nijara kavi, is noted for his sonorous style. Although, he wrote on a variety of themes, his fame rests particularly on patriotic poems like 'Pashan pratima' and 'Barpeta' which are remarkable for their cadence and beauty of conception. A few elegiac poems written by him have also these distinctive qualities. *Niraja* (Brook 1935) is the only collection of his poems. Sailadhar has to his credit two plays, *Bidyavati* (1918) and *Swargadeo Pratap Simha* (1953).

The first is based on a story regarding the Sanskrit poet, Kalidasa, and the second is a historical play based on the conflict between the Muslims and the Ahoms during the reign of King Pratap Simha. A few plays written by him are still unpublished. *Ranjit Singh.* an adaptation of Shakespeare's *Othello is* one of them.

In his autobiography *Atitar sovarani* (Reminiscences of the past) Sailadhar narrates even the minor incidents of his life in an interesting manner.

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Rajkumar Madhubir Singh (1942 —)

Rajkumar Madhubir Singh, born in 1942, is a young poet of contemporary Manipuri literature.

Rajkumar Madhubir Singh is a young poet of contemporary Manipuri. After attending local schools and colleges, he passed the M.A. examination in English from Gorakhpur University and the B.Ed.

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examination from Utkal University, and now works as Lecturer in English at Government Higher Secondary School, Manipur.

His first book of poems, *Machu machugi atiya* (The many-splendoured sky) was published in 1967, followed in 1970 by *Kairaba murti uraga* (Seeing the broken image), another book of poems, *Miyat tarba phadok* (The condemned prisoner), also a book of poems, was published in 1974, followed by a book of poems in English called, *The Hour Patient and Other Poems* in 1982. Leading a Bohemian life with unorthodox views, he is associated with many literary and cultural organisations of Manipur.

He was General Secretary of the Naharol Sahitya Premi Samiti, a literary and cultural organisation of young writers of Manipur from 1970 to 1971, and was editor of *Wakhal* (1974-76), a literary and cultural quarterly owned and published by the Naharol Sahitya Premi Samiti.

His poetry is marked by an honest feeling, expressed with candour which may sometimes verge on obscenity and unorthodoxy in outlook. He shows the influence of T.S. Eliot on his art and craft, and is interested in the aimless wanderings of individual human beings who otherwise live restrained by so many social customs and practices.

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Rajkumar Shitaljit Singh (1914 —)

Rajkumar Shitaljit Singh, born at Kangabam Leikai in 1914, is a pioneer novelist, short story writer and poet of modern Manipuri literature.

Rajkumar Shitaljit Singh born at Kangabam Leikai (Imphal) was a pioneer novelist, short story writer and poet of the early decades of modern Manipuri literature. He passed the B.A. (Hons.) examination of Calcutta University in 1936 and joined the Ramlal Paul High School as a teacher.

After serving several other schools in different capacities he came back to Ramlal Paul High School as Head Master from where he retired. His first novel *Thadokpa* (Renunciation) was published in 1941, which was followed by *Ima* (Mother) in 1947, *Rohini* in 1948 and *Nungshi wakheiba* (Love's end) in 1950.

A pioneer short story writer in Manipuri who published two collections of short stories, *Leikonnungda* (In the Garden) in 1946 and *Leinungshi* (Dear flower) in 1947. *Ketaki*, a book of poems, was published in 1945 and *Valmiki*, another book of poems, in 1947. Now in his old age, he devotes a good deal of his time to the study of Hindu texts and hooks on religion.

He has translated the *Gita*, *Srimad-bhagavatam* and *Chaitanya charitamrita* into Manipuri. Associated with several literary and cultural organisations of Manipur, he was editor of *Lalit manjun patrika Tarun Manipur* and several other daily papers in Manipuri. He was also a reporter of *Amrita Bazar Patrika*, *The Statesman*, *The Associated Press* and *The Ananda Bazar Patrika*.

Deeply religious, he was a member of the now defunct Nikhil Manipur Hindu Mahasabha, a socio-political organisation of Manipur in the thirties and forties of the century. His literary outlook is distinguished by the Vaishnavite philosophy and belief. In all the four novels he wrote, a particular Vaishnava *rasa* predomirates. His language is simple without being too ornate and literary, but all the same poetic and imaginatively powerful.

He received the best teacher award of the Government of India in 1967, declined the 'Sahitya Ratna' award of the Manipuri Sahitya Parishad, and was made a fellow of the Manipur State Kala Academy in 1982. He is one of the

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most respected writers in Manipuri, profound, unassuming and modest.

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Rajkumar Surendrajit Singh (1925 — 1982)

Rajkumar Surendrajit Singh, born at Khoyathong in Imphal in 1925, was a very sensitive poet of modern Manipuri literature.

Rajkumar Surendrajit Singh was born at Khoyathong in Imphal, studied at Visva Bharati (Santiniketan) and passed the B.A. examination of Gauhati University. In his student days he was actively associated with the Indian independence movement and spent some years at the Aurobindo Ashram, Pondicherry, and later at Rishikesh.

Coming back home, he joined the D.M. College, Imphal, as a teacher, from where he went to Cachar College, Silchar (Assam), teaching, Manipuri till the end. A sensitive poet, his publications include *Shatningbi* (Eager to bloom, 1947), *Sahitya leichan (Literary* miscellany, 1954), *Madhuryagya (Lyrics* and songs, 1955), *Sahitya apomba* (New literature, 1961), *Ayukki khonjel* (Voice of the downtrodden, a collection of poems, 1968), Chbandbina (a book on Mapipuri prosody, 1969), *Lairemmana mapam Khongdaba* (The visit of the goddess to her paternal home, a book of songs, 1975) and *Vasantagi bansi* (The vernal flute, a book of poems, 1978).

His poetry is marked by an intense feeling of romantic agony expressed in a musical language. In his poems one can see the throbbing sensibility and rich feeling of the poet. Associated with several literary and cultural organisations of Manipur, he was member of the Executive Committee of the Manipuri Sahitya Parishad, President of the Naharol Sahitya Premme Samiti (1961-62), and founder-Secretary of Uddipani, a cultural organisation.

He was founder-President of the Assam Manipuri Sahitya Parishad and Chairman of the Assam Manipuri Kala Academy. He got the Jamini Sundar Memorial Gold Medal of the Manipuri Sahitya Parishad in 1980 for his book of poems, *Vasantagi bansi.*

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Rajpurohit Narasingh (1924 —)

Rajpurohit Narasingh, born at Khandap in the district of Badmer in 1924, is an eminent Rajasthani poet and short story writer.

Rajpurohit Narasingh was born at village Khandap, district Badmer, in Rajasthan and is an M.A. in Hindi. He served as a school teacher and was honoured by the State Government and the Centre for his meritorious services in the field of education. He did his Ph.D. from the University of Jodhpur on 'Bharatiya swantantra sangam mein Rajasthani kaviyon ka yogdan' (Contribution of Rajasthani poets to Freedom struggle).

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He is a story-writer of the first rank with a number of publications to his credit, *Purana ro kam* (The righteous act), *Ratvaso* (Story for the night), *Manchali Malawai* (The march of famine-stricken people towards Malawai), Arnar *chunadi* (The ever-auspicious scarf) and *Prabhatiyo taro* (The morning star) are some of his important works. *Amar chunadi* and *Prabhatiyo taro* have been highly acclaimed.

The Soviet Land Nehru Award was given to him for his translation of stories from Tolstoy. He has also translated some other prose works

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and stories in Rajasthani, such as *Katha bharati, Sanskriti ra sur, Minakphan ro mol* and *Ramraj*. Prominent books edited by him are *Hansyan Hari milai* and *Rajasthani kahani sangrah*.

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Raju, Alluri Sita Rama (1897 — 1924)

Alluri Sita Rama Raju, born at Mogallu in West Godavari District in 1897, was the great guerrilla freedom fighter.

It is said that violent revolutions do not occur in regions south of Vindhayas. During the Indian War of Independence in 1857, South was practically plaid. But Andhra Pradesh, with its great marital traditions, is the bridge between the North and the South. The Satavahana Dynasty of Andhra extended its sway over a large part of the country, including Central India. According to historians, the empire carved out by them could be favourably compared with the empire of the Mauryas.

The Kakatiyas of Warangal brought the Delhi Sultanate to its knees. The Ikshakus of Vijayapuri, now known as the region of Nagarjuna Sagar, performed the Ashwamedha sacrifice. The heroes of Bobbili and Palnad have been imortalised in dance and drama, song and legend. In valour and achievement, they can be bracketed with the Knights of Rajasthan.

Alluri Sita Rama Raju, the great guerrilla fighter, belonged to the warrior caste—Kshatriyas—claiming descent from Sun and Moon. He belonged to Mogallu, a village in West Godavari District of Andhra Pradesh, and was born on July 4, 1897. It is a place sacred to memory, consecrated by legend and immortalised by history. According to the legend of the land (sthalapurana). It was the abode of the great sage Moudgalya.

The Reddis, who are regarded as the descendants of Rashtrakootas, ruled over this region and the inscriptions and the temples immortalising their regime are to be seen in the village even today. Till very recently, it was a great centre of Sanskrit learning and proficiency in music and dance and the reputation of its pundits and the damsels (Devadasis) spread far and wide.

Venkata Rama Raju, the father of our hero, was a photographer by profession and had settled down at Rajahmundry, a flourishing town to practise his vocation. He was against seeking service under any one, had cherished freedom and once cheeked young Raju for following the prevailing practice of saluting an European on the road, acknowledging the superiority of the ruling race.

Thus, Sita Rama Raju imbibed the spirit of independence from his father. His mother Narayanamma was a pious lady. He lost his father in his eighth year, leaving nothing. After finishing the primary education, he joined the high school at Kakinada, where he became friendly with Madduri Annapoornayya, who later became a prominent fighter in the national struggle and sacrificed his all as a Gandhian and a Socialist.

They dreamed together about the liberation of our motherland, neglecting their studies, Raju liked to be alone and meditate. In spite of his attractive personality and handsome appearance, he wanted to become a sanyasi. He went to Visakhapatnam in 1912 and joined IV Form.

Then, young Raju, it was said, became friendly with a rich boy and seemed to have developed platonic love towards charming Sita, the sister of his friend. When she suddenly died, it is said, he felt frustrated and prefixed her

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name to his name, to perpetuate her sacred memory. Thus, Rama Raju, since then, became Sita Rama Raju. Failure in examination annoyed his dutiful and kind paternal uncle, Rama Krishna Raju, who then Tashsildar at Narsapur.

Young Raju was brought down to Narsapur and admitted into the local Taylor High School and put under strict discipline. But his spirit of rebellion and adventure asserted and he used to ride on his uncle's horse to distant places. He was very much interested in circus feats and acrobatics. He was often visiting the hilly places nearby. Ultimately, he gave up his studies but privately mastered Telugu, Sanskrit, English and Hindi.

His heart melted at the pitiable plight of the hill tribe Koyas. Originally, the hill tribes were leading a contended and happy life, freely enjoying the forest products uninterfered with. But the British rulers, in their zeal to exploit the forest wealth, drove these tribes from pillar to post and reduced them to the position of serfs subsisting on the mercy of the Forest Department manned by corrupt and cruel staff. Very often, false cases were foisted on them to extort money and material.

He wandered far and wide over the mountains. It appears that he visited Himalayas and met the daring revolutionary Prithvi Singh, who once escaped by jumping from a running train while in fetters under heavy guard. It seems, both of them went to Chittagong (now in Bangladesh), a great revolutionary centre with a number of conspiracy cases and the famous armoury raid to its credit. It is said, he visited Gangotri and Nasik, the birthplace of the holy rivers, Ganga and Godavari respectively, and was fond of visiting pilgrim centres.

Ultimately, he settled down on the Papi Hills situated in the agency area and did penance to gain moral stature and spiritual powers. The vigorous efforts of the Christian missionaries to gain converts from the hill tribes, by hook or by crook, irritated him most. Dr. John Mathai eminent economist, though a Christian, rightly observed that, during the period of imperialism, the missionary in the religious field, the civil servant in the administrative field, and the trader and technician in the commercial field were bearers of white man's burden.

Though, we have had Christians from the earliest times like those who were converted to the faith by St. Thomas, a disciple of Jesus, known as the Syrian Christians. Christian expansion in India began with the arrival of St. Francis Xavier in 1541 A.D., with the dignity and authority of Papal Nuncie, Protestant missionaries followed in the wake of trade. Out of the 100 denominations of protestant churches, nearly 80 are under foreign influence. Christianity as a conquering proselytising religion promoting English language even of a belligerent or Pidgin variety, encouraging European civilization in its imitative aspects, naturally evoked resistance among genuine nationalists.

The motive of the missionaries is to alienate the Indian converts from their mother country, making them to regard foreign missionaries better friends and protectors than their countrymen. The conduct of Rev. Michael Scott, who abused the hospitality of the Government of Free India and championed the anti-national stand of the hostile Nagas in Assam, is a matter of history.

It may be noted that Catholic missionaries took a prominent part in the agitation to carve out Jharkhand for hill tribes to create psychological base for Western domination. It is estimated that foreign missionaries are still spending in India thirty crores of rupees annually.

His knowledge of astrology aroused the curiosity of the hill tribes. His life was austere. He took only little of the presents, like fruits and honey, enough for his minimum personal needs, and returned the rest with his blessings. By that time, he knew the use of fire-arms. He closely and carefully studied the grievances of the hill tribes. Government was blind to the

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oppression of these people by their agents, the Muttadars.

He persuaded them to give up drink and resort to panchayats for peaceful settlement of their disputes and dispense with the Muttadars. He often saved them from the clutches of the police and the missionaries Naturally, he was regarded as a saviour by the people of those parts.

In this connection, the brave Koya brothers—Mallam Dora and Ghantam Dora—became his disciples. They were deprived of their fertile land and the post of Village Munsif earlier, for their resistance to the illegal acts of oppression. Continued oppression became intolerable and patience of the people was exhausted. There was no other alternative than rebellion. They also drew inspiration from the memories of the earlier rebellion led by Dwarabandhala Chandra Reddy in 1877.

When the situation exploded in 1922, Raju became their natural leader. Government wanted to win him over by a grant of 60 acres of fertile land for the maintenance of his Ashram in that area. He was adamant and stood by the people. He resisted force with counter-force and successfully raided the Police Stations at Chintapalli, Annavaram, Raja Ommangi and Krishnadevipet, serving previous notice of his attack, and got plenty of fire-arms. He was ably assisted by Aggi Raju, who was made of the stuff of heroes.

Then began the battle Royal between Hill tribes and the forces of British imperialism. Local Police and the Malabar Special Police, brought down to quell the rebellion could not control the situation. Army was requisitioned. The fight, which became news in India and abroad, continued for two years. Feeling helpless against the terrain, malaria and the social boycott, the forces of oppression armed to the teeth began to hit the people below the belt by burning their villages, destroying the crops, killing the cattle and violating their womenfolk. Bracken, then Collector of East Godavari, and R.T. Rutherford, then Collector of Visakhapatnam, having jurisdiction over the area of rebellion, while shivering in their shoes, colluded in the nefarious campaign and left no stone unturned and adopted all possible means, fair as well as foul, to bring the battle to a successful end.

It was given out that Sita Rama Raju was caught at Kondapalli and shot dead on May 7, 1924. He passed away in seeming defeat. But martyrs never die in defeat. Their death itself is their greatest triumph, their crown and consummation, with a passion surpassed only by saints in their quest of God. He dedicated himself to the freedom of the country.

Curiously, his body was not identified but cremated immediately. The indecent haste and hush-hush tactics made some believe that Raju escaped while some one else appearing like him or posing as such was killed. The fact that a number of persons in later years appeared at Eluru, Rajahmundry and Bhimavaram and posed as Sita Rama Raju and disappeared shortly supported this belief. Whether he is dead or living, his exploits are ever fresh in public memory and well be green for ever.

Ultimately, Gantam Dora was killed on June 6, 1924, in a desperate fight. Mallu Dora was caught and sentenced to life imprisonment. The epic struggle for freedom ended thus, with the hunger for freedom going underground. After freedom came, in the fitness of things, Mallua Dora became a member of the Lok Saba.

It may be noted that Gandhiji, paying his tribute to Sita Rama Raju, said: "Though I do not approve of his armed rebellion, I pay my homage to his bravery and sacrifice." Jawaharlal Nehru added that so far as he was aware: "Raju was one of the few heroes that could be counted on fingers." Netaji Subhas Chandra Bose proclaimed that the grim determination, unparallelled bravery and supreme sacrifice of Sita Rama Raju spread his fame and name far and wide. S.S. Batliwala had to face prosecution on a

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charge of sedition for eulogising the services of Raju during the regime of the first Congress Ministry in 1938.

It is, however, gratifying that the Government of Andhra Pradesh raised suitable memorials at his place of birth and the place of his activities in the agency area. Besides building a memorial hall at a cost of Rs. 1 lakh at Bhimavaram, a political pension was granted to the surviving brother of this hero. In the fitness of things, the spacious sports stadium at Eluru has been named after him.

Thus, Sita Rama Raju within the short span of twenty-seven years, became immortal and secured a page in history and continues to be a source of inspiration for generations. It is gratifying that Government of India released a memorial postal stamp in his honour at his native village Mogallu.

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Rajwade, Vishwanath Kashinath (1864 — 1926)

Vishwanath Kashinath Rajwade, born in Poona in 1864, was a prominent Marathi grammarian and historian.

Vishwanath Kishinath Rajwade a grammarian and historian, has to his credit twenty-two volumes of *Marathyanchya itihasachi sadhane* (*Sources* of Maratha history) which more than justifies the title. His was the zeal of a missionary when it came to history. It took him to places as far removed as Thanjavur in the south and Kabul in Afghanistan. It is impossible to understand him unless one places him in the historical context.

He was a product of the anti-imperialist struggle, extremely proud of India and her history but at the same time a modernist in outlook with broad intellectual concerns. History was an obsession with him, but he was as much a grammarian and no minor literary critic. Intel-lectual activity for his generation of writers was part of an anti-imperialist struggle. Literature was politics, and they believed, like Foucault, that politics was war conducted by means other than fighting. An enslaved society was perpetually at war.

Vishwanath Kashinath Rajwade was born in Poona on 12 July 1864 in a comparatively poor but respectable Chitpavan Brahmin family. His father was an ordinary legal practitioner and died when Rajwade was only three years old. His mother somehow or other pulled on and educated both Vishwanath and his elder brother Vaijanath.

Rajwade passed his Matriculation examination in 1882, prosecuted his college studies in Bombay and Poona and graduated in about 1890. After graduation, he either conducted public service classes or served in a school in Poona for about three years. During this period, he married and had two children. Both his wife and his children died shortly after.

He was only twenty-nine when this calamity struck him. But the idea of remarrying never entered his mind. After the calamity he left the service and never thought of serving anywhere else again. Instead, he decided to devote his life to research in history, sociology, linguistics and other humanistic subjects.

His wide reading, the shining examples of the lives of Tilak, Agarkar and others before him and his natural tendencies and inclinations towards intellectual pursuits must have made him decide that way. However, from 1893 to the end of his life, without paying the least need to the problem of his maintenance, he devoted

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himself to the study of history, to collection of material for research in history, and other work on the subject and to publishing the results of his studies.

Modern Indian historiography has ignored this aspect of the thought of our 'extremist' nationalists. Tilak is a major victim of our 'unhistorical' historiography, and Rajwade was no less. He was branded as a reactionary Hindu. Unfortunately, modernity and tradition are not as clearly separable in the thought and writings of people like Rajwade as indeed they were in the politics of the 'Extremists' and the 'Moderates' within the Congress. In our enthusiasm for modernising the liberals of the nineteenth century like Bal Gangadhar Shastri Jambhekar and Gopal Ganesh Agarkar who, in terms of thought, were pale imitators of Mill and Spencer, we have completely ignored modernity in the thought of some of our early intellectuals like Rajwade.

His *Bharatiya vivahsansthecha itihas* was a pioneering book. Here was an alleged conservative, undoubtedly a traditional intellectual, digging out some unpalatable truths from ancient Indian history. No revivalist would write a book of that kind. S.A. Dange rightly argued that had Engels had the data of this book at his disposal, *The Origins of Private Property, Family and State* would have been a richer book. The simple point is that the fierce nationalism of people like Rajwade was and had to be modern, for they were opposing a power which looked so attractive and appeared to many almost irresistible. Rajwade had therefore, to locate the points of strength in modern Europe and at the same time assert that a nationalist Indian can also aspire to possess them in his own way.

It became the mission of his life. This resulted in the publication of the 'Sources of Maratha History' (in 22 volumes); 'Mahikavatichi Bakhar' or a narrative about Mahim (Thana); 'Radhamadhava Vilasachampu', a poem of Radhamadhava and Shahaji; 'Jnanesvar and Its Grammar' (in 2 volumes); 'On the Formation of Marathi Nouns and Verbs' (in 2 volumes); 'Marathi Bhasecha Ulagada' or the structure of the Marathi Language; 'Etymological Dictionaries of Marathi Nouns, etc., and Verbs', originally compiled by Rajwade but edited and published by others after his death (in 2 volumes), and stray articles on a variety of subjects.

For the collection of source material, he visited hundreds of villages and towns in and out of Maharashtra, many times on foot as some of the places had no cart-tracks even, salvaged thousands of Marathi letters, narratives, chronicles, etc., copied them then and there as the owners would not like to part with them and arranged for their publication at a great sacrifice, even by incurring debts which he could not repay.

The first twenty-two volumes contain about eight thousand pages of Marathi records, mostly original correspondence, shedding light on the various aspects of Maratha history. These were collected from a number of old historical families and belonged to the last quarter of the 16th century and to the 17th and 18th centuries. Out of these, the records of the 16th and 17th centuries are of supreme importance as such records are not to be found in any Public Record Office in Maharashtra or India.

'Mahikaratichi Bakhar' is an old narrative on the social set-up of the inhabitants of Northern Konkan. 'Radhamadhava-Vilasachampu' is a multilingual composition, giving the amorous actions of Radha and Madhava in the former portion and the life and activities of Shahaji Bhonsle in the latter portion. 'Jnaneswari and Its Grammar' gives the oldest recension of 'Jnaneswari', a standard Marathi poetical work—a commentary on the Bhagavad Gita—of the 13th century and Rajwade also explains the grammar of that recension. His next two works deal with the formation of Marathi nouns and verbs.

In the following work Rajwade details the structure of the Marathi language. Regarding

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the Dictionary of Marathi Nouns, the slips of entries of Marathi nouns, etc., prepared by Rajwade were ready for the press and the Rajwade Samshodhaka Mandala of Dhulia published them without any special editing work. Regarding the Dictionary of Marathi Verbs, the slips of the entries were also made ready by Rajwade. But his pupil, K.P. Kulkarni, give a finishing editorial touch to them.

Rajwade's stray articles deal with a variety of subjects falling under the heads History, Sociology, Religion, Culture, etc., of India including even the current political conditions and movements. His very long introductions to some of these works evince his erudition and the pains taken by him.

He was a true nationalist. He never wore foreign cloth. Though he lived during the British rule, he was a complete non-cooperator. He abhorred the idea of receiving any help from the foreign Government directly or indirectly, and for that reason, voluntarily accepted a life of extreme poverty and even suffered the mission of his life to be jeopardizes.

He wrote only in Marathi, his mother tongue, and thereby enriched the Marathi language and literature. He firmly believed in the notion that India's bondage was the result of the utter negligence of Indians in acquiring up-to-date knowledge of the physical sciences and of their use in everyday life.

Rajwade's essay on novel shows Rajwade doing that at his best. His analysis of H.N. Apte's work shows the encyclopedic range of his reading besides a sympathetic and yet penetrating criticism of Apte's fiction. In that effort he has summarised the history of the narrative form as a whole. He sees continuities in narrative forms and obviously does not share the latter-day Lukacs' view of novel as a form typical of the bourgeois epoch. He regrets the fact that the Marathi authors do not know the world beyond that of the English fiction—a regret which Mardhekar was to express a few decades later in relation to Marathi literature in general and poetry in particular.

Rajwade is merciless in his criticism of the imitators of Reynolds (although he is willing to grant Apte some status) and other 'society-authors'. He accuses the novelists of ignorance of the Russian and French fiction. Marathi novelists either did not know Zola, Balzac, Dumas, Tolstoy, Dostoevski and others, or did not have the vision to see their greatness.

He dismisses the majority of novelists as incapable of seeing the distinction between realism and naturalism. Although he does not use the term himself, the argument in *Kadambari* (1902) anticipates a lot of what Mardhekar was to argue in his essay on 'Vangmayin mahanata' (Literary greatness) some four decades later. Mardhekar, of course, does not see any socio-political relationship in our response to English fiction.

That is also the reason why unlike Mardhekar the avantgardist, Rajwade sees clear relationship between social history and literary forms. *Kadambari* was the first essay written (at least in Marathi) which saw literary forms as socio-historical forms. Rajwade's analysis of realism has to be understood in those terms. The essay has been misconstrued by some as an attack on 'realism'. It definitely attacks those who in the name of being realistic would reduce literature to flat naturalism or newspaper reportage. But he does not underestimate the realist mode. As a traditional intellectual, may be, he is keen to establish that experimentation in form, in our country, cannot be separated from the history of the form. He explains the conditions under which the realistic mode arose in Europe and clearly takes the view that such conditions are yet to emerge in Maharashtra.

Rajwade's fervent defence of 'fantasy' as a legitimate literary mode deserves special mention. It would be a good reading for those who subscribe to the view that socialist realism is still a valid doctrine. Also, it may suggest

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that the 'magical realism' has strong roots in literary history.

His writings show that he was an intellectual giant and a man of versatile talents and possessed an extraordinary power of imagination. Equipped with a deep knowledge of humanistic subjects, he wrote in such a forceful and lucid language that his readers were easily led into believing in the authenticity of his theories.

It is only after much deep and balanced thinking and wide reading that one can find the inaccuracies, flaws etc., in his writings. Still they will ever remain a source of inspiration and his publication of source material will surely immortalise his name.

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Rajyasri (7th Century)

Rajyasri, the daughter of Prabhakaravardhan, king of Thaneswar and sister of Rajyavardhan, was proficient in religious as well as administrative matters.

Rajyasri was the daughter of Prabhakaravardhan, king of Thaneswar, and sister of Rajyavardhan, and Harshavardhan, the latter known for his piety and devotion to Buddhism. She was married to Grahavarman, the Maukhari king of Kanauj Sometime after her marriage, Prabhakaravardhan died. This was followed by another misfortune. Grahavarman met a sad end at the hands of the king of Malwa. Rajyasri was taken a captive by the enemy king at Kanauj.

Her brothers were distraught at the sad news and Rajyavardhan set out to punish the offenders and to secure his sister's release. Although, he defeated the king of Malwa, he fell in the trap of another enemy Sashanka, king of Bengal, and was killed.

In the midst of these troubles, Rajyasri managed to escape from the prison and fled to the Vindhya forests. Harshavardhan, who succeeded his brother, soon started in quest of his sister. He located her in despair about to immolate herself and saved her. He brought her back to Kanauj, treated her with respect and carried on the administration of vast dominions in consulation with her.

Rajyasri was proficient in religious as well as administrative matters. She was pious and took keen interest in the welfare of mankind. She sat behind her royal brother and listened to the exposition of Mahayana by the Chinese pilgrim Huen-tsang. In 643, she accompanied Harsha to Prayaga where the quinquennial assembly was held.

The assembly was attended by twenty kings, besides thousands of Buddhist, Brahmanical and Jain theologians and priests. Harsha distributed in charity the accumulation of the treasury and when it was exhausted, a second hand garment was given him by Rajyasri to wear. Thereafter they returned to Kanauj. Rajyasri encouraged Harsha in his piety to mankind.

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Rakesh, Mohan (1925 — 1972)

Mohan Rakesh, born in Amritsar in 1925, was an eminent Hindi dramatist, novelist and short story writer.

Mohan Rakesh was born in Amritsar, Punjab. After receiving his Master's degree he taught for sometime and then moved to Bombay as the editor of *Sarika.* Soon he resigned from there, did some free-lance writing and entered the literary scene with short-story writing as his chosen genre.

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His complete short-stories are available in four volumes. He died young. leaving incomplete his research project on dramatic diction for which he had received a Nehru fellowship. He is equally well-known for his plays *Ashadh ka* ek *din* (1958). *Aadhe adhure (1959)* and *Laharon ke rajhans* (1963) which are creative depictions of deep human tragedy in dramatic circumstances.

Ashadh depicts the times and milieu of Kalidas. The theme develops out of both internal and external conflicts which begin on a day in Ashadh, and end, again, on a day in Ashadh. In between the long interval of time, Kalidas and Mallika (his love and source of inspiration), are both subjected to suffering. This lends intensity to the conflict and the play ends in romantic agony in *Laharon ke rajhans,* a deeper insight is revealed.

The plot is based on Ashvaghosh's *Saundernand.* The prince of Kapilavastu and step-brother of Gautam Buddha is the main character who suffers spiritual agony in his attraction towards Buddha's teachings on the one hand and his love for his beautiful wife Sundari on the other. Sundari's confidence in the powers of her tremendous physical attraction is shattered and her ego deflated when finally Nand appears as a clean-shaven sadhu. This play attempts to shake off the excessive sentimentalism of the previous one.

The third play *Aadhe adhure* brings out the sense of emptiness and disorientation in modern life, and the dramatist points out that we are all incomplete, fragmentary pieces in society. He tries to probe the cause of this vacuity and the resultant stress. The tension is acutely discernible, while internal conflicts reach breaking points. The tone of satire is extremely sharp in the dialogues representing the younger generation.

The author's grasp of the contemporary situation is equally sharp in his novel *Andhere bund kamare* wherein he tries to depict the alienation of modern man living a life of indecision and rootlessness. Over-mechanisation in the post-war period and the existentialist agony that followed have eroded the simple piety of Indian society. According to Rakesh there is no permanent value called love, as personal ambition invariably overrides all romantic con siderations. His other novel *Na aanewala kal* also touches the pulse of contemporary life.

His works include: Plays: *Paer* tale *ki zamin* (completed by Kamaleshwar and published posthumously); Novels: Antaraal; Short stories: *Complete short-storits* (1972); Reminiscences and Belles letters: *Panvesh.*

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Rakshit, Haran Chandra (1864 — 1924)

Haran Chandra Rakshit, born in 1864, was a well-known Bengali journalist and novelist.

A well-known journalist and novelist, Haran Chandra Rakshit edited *Bangabasi,* the Bengali weekly. He translated some of the plays of Shakespeare into Bengali, though not very faithfully. He wrote several novels such as *Rani Bhawani, Banger sesh vir, Jyotirmoyee, Kamini o kanchan, Pratibha sundari.* Two of them were historical. His literary reviews like *Yuge Bangla sahitya* and *Sahitya sadhana* won him fame and recognition.

During the Swadeshi Movement, his *Banger sesh vir* (The last fighter of Bengal) was dramatised and staged in a public theatre in Calcutta. There was another drama of his on the exploits of the same hero, Pratapaditya of Jessore. Haran Chandra was made a Rai Sahib by the British Raj in 1903, probably for

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his much publicised treatise, *Victoriayuge Bangla sahitya.*

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Rama, Lord (10th Century A.D.)

Lord Rama was an eminent personality in Hindu mythology.

Devotion to truth, faithfulness to one's wife and welfare of mankind 'in thought, speech and deed' as the goal of life—these qualities have not always been valued by kings of various periods. Not so Raja Rama who adhered to these resolutely and uniformly and for which he was esteemed by the people, who praised and elevated him on the pedestal of divinity.

Rama is considered as the most virtuous king to have ever reigned on earth and the intervening centuries have failed in erasing or reducing his appeal. Drawing upon the story of Rama, poets and dramatists have envisioned him as an incarnation of Vishnu, and his consort Sita as an incarnation of Lakshmi.

Fascinating as Rama's life and character are, they also abound in elements of drama—rise and fall, sorrow and happiness, anger and disgust—all those that go to make a story human and interesting. The accounts of failures and successes apart, the narrative leads to victory of virtue over vice.

So much imagination appears to have coloured the events that it is rather difficult to demarcate where fiction ends and reality starts. Nevertheless certain facts stand out which prove the reality. And one such is that once upon a time—precisely at what time it is difficult to say—a king named Dasarath ruled over Kosala with capital at Ayodhya. He begot from his three queens, Kausalya, Kaikeyi and Sumitra four sons named Rama, Bharata, and Lakshmana and Satrughna.

The four princes grew up together. While they were striplings, the sage Visvamitra approached the king to send Rama for protection from the *rakshasas*. Though unwillingly, Dasaratha complied with the request and sent Rama and Lakshmana who killed Taraka, a female demon who was disturbing the sages in their penance.

Visvamitra then took Rama and Lakshmana to the court of king Janaka of Mithila in eastern India, where princess Sita's *Swayamvara* was in progress. It was enjoined that only he who could bend Siva's bow in the court would win the princess's hand. Rama succeeded and was married to Sita.

The aging Dasaratha decided to enthrone Rama, But Kaikeyi, the favourite queen, asked the king to fulfil two promises that Bharata be installed on the throne and Rama be exiled for fourteen years. Bound as Dasarath was by his word, he condescended to the queen.

Rama accompanied by Lakshmana and Sita departed from Ayodhya and travelling south wards, took up abode at Chitrakut. Dasaratha's end was hastened by this separation. Bharata was doubly aggrieved and with the courtiers, he set out to bring Rama back. But Rama refused to return before the expiry of 14 years. Finally it was arranged that Bharata should act as Rama's regent.

Years rolled on and Rama moved from one hermitage to another. Then at Agastya's suggestion, he took abode on the banks of the Godavari at Panchavati near Nasik. There Surpanakha, a sister of Ravana, saw Rama and fell in love with him. But Rama repelled her advances. Humiliated, she brought her brothers, Khar and Dushan, who along with their army were completely destroyed by Rama and Lakshmana. Smarting under her injury, she

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repaired to Lanka, to her brother, Ravana, who accompanied by Maricha proceeded to punish Rama. Lured by Maricha who appeared in the disguise of a gold deer, Rama went in its pursuit, leaving Sita behind under his brother's charge. Sita, however, chided Lakshmana for not going after Rama and finally Lakshmana left, drawing a line which Sita was not to cross.

Ravana saw her alone and assuming the form of a religious mendicant lulled Sita's apprehension to cross the line and took her forcibly to Lanka. On return, Rama did not find Sita and his rage and despair knew no bounds. He and Lakshmana went in pursuit of Ravana. They made friends with Sugriva whom they assisted in recovering his capital Kishkindha from his usurping brother, Bali. Now free, Sugriva and his army engaged themselves in Rama's work.

Hanuman, the monkey-god, searched for Sita and succeeded in meeting her in Ravana's Ashoka Vatika in Lanka. He gave news about Rama and consoled her that he would soon be invading Lanka, to free her.

By super-human efforts the armies of Sugriva were transported to Lanka where Vibhishana, humiliated by his brother Ravana, joined Rama. After many fierce battles, Ravana was killed with many of his sons and relatives, Sita was rescued, and Vibhishana was made the king of Lanka.

Rama then returned to Ayodhya on the Diwali day. Reunited with his brothers, Rama was crowned and he began a glorious reign. Rama's victory is celebrated on Dussehra and his return to Ayodhya on Diwali.

But Rama's happiness was short-lived. Distrubed by people's aspersions on Sita's character about her stay in Ravana's Lanka, Rama sent her away, even though she was in the family way. Heart-broken, Sita found refuge in the *ashram* of Valmiki where she delivered the wins, Lava and Kusa. When the boys were about 15, they fought a battle with their father, after which the family was united. Now to prove her purity, Sita called upon the earth to receive her if she was pure. The mother-earth opened and received her. Having lost his beloved, Rama was unable to endure life for long and entered the river Sarayu and 'into the glory of Vishnu'.

Centuries have passed, Rama is revered and worshipped all over the country as the perfect man, as one who never failed in his duty. Rama's sense of justice for his subjects and Rama's and Sita's faithfulness have endeared the two so much to the people that their story in the form of Ramalila is enacted in every part of India. Ramalila is staged in several South-East Asian countries also.

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Ramabai, Pandita (1858 — 1922)

Pandita Ramabai, born in Gangamool in 1858, was an eminent leader of women liberation movement.

Ramabai's father Anant Padmanabha Dongre, a great Vedantic Scholar, was persecuted by his own people because he had educated his wife Lakshmibai and made her a real Pandita. So, he left his village Mal-Heranji (Mangalore) and set up his *ashram* in the hills of Gangamool, where Rama was born on 23 April 1858. Six months later they set out on a pilgrimage.

The too generous Shastri had soon squandered all he had, and died in utter poverty in July 1874. Lakshmibai died a month later and then their daughter Krishna. Rama and her only surviving brother, Shrinivas Shastri, continued their pilgrimage. They walked over 4,000 miles, visiting holy places, before they came to Calcutta in 1878.

During the long pilgrimage Lakshmibai had looked to Rama's education an equipped her with a sound knowledge of Sanskrit grammar and literature. Besides, Rama could recite 18,000 *Shlokas*. Later "when she looked into

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the corrupt heart of a system, which, she became convinced, must be destroyed", she lost her faith in her ancient religion.

On the way Ramabai and Shrinivas "told Puran" (sermons based on Puranic themes), and earned a little. Yet at times, they had no food. In Calcutta, however, their scholarly Sanskrit lectures were widely appreciated. She was honoured with the titles of 'Pandita' and 'Saraswati' and her fame spread all over India.

Shrinivas died in 1880. Ramabai, left alone, married Bipin Bihari Das Medhavi, a learned lawyer, Sudra by caste. But he also died in 1882. Then, with her baby daughter, Manorama, Ramabai travelled all over the country and came to settle in Poona.

Warmly welcomed by the progressive group, she soon founded the Arya Mahila Samaj first in Poona, and then in Ahmednagar, Sholapur Thana and Bombay, the chief aim of which was "to work for the deliverance of women from evil practices which traditional and custom have continued in India from the past."

In 1883, she gave evidence before the Hunter Commission, which is believed to have been the cause of the movement in U.K. to supply medical assistance to Indian women. She gave her evidence in Marathi; still Mr. Hunter, greatly impressed, gave its wide a publicity in England.

In the same year, with a view to mastering the English language, she went to England with Manorama and stayed with the Sisters of St. Mary the Virgin at Wantage. She was greatly influenced by their Christian attitude towards fallen women, which she had never seen in India nor in any of her sacred Sanskrit *Shastras*.

There she received instruction in the Christian faith. She had long lost her faith in Hinduism and was craving for a more satisfying substitute. She converted to Chrisianity on 29 September 1883.

Rambhai proceeded to the U.S.A. in 1886. She could not fulfil her desire to study medicine; however, she leart Froebel's system of Kindergarten, and in her leisure hours prepared a series of Kindergarten readers in Marathi.

Her book, 'The High Caste Hindu Woman', won the admiration of the Americans. On 13 December 1887 they founded the Ramabai Association in Boston, "with an object of giving education to high caste child widows in India." They promised to—and did—meet the expenses in support of this cause for ten years.

On her return Ramabai founded her Sharada Sadan for widows on 1 March 1889. Besides widows, other girls and women desiring to attend her school were admitted. A year later it was moved from Bombay to Poona. The 'Sadan' flourished in spite of rumours that Ramabai coerced the inmates to embrace Christianity and of the resignation of the Advisers (Justice Ranade, Dr. Bhandarkar and others) on that ground.

In 1897, Ramabai sent a group of women to Kedgaon, thirty-five miles away from Poona, to work and live on a farm which later became the Ramabai Mukti Mission. Ramabai devoted her whole time to this institution, while the Sharada Sadan in Poona was managed by Sunderabai Power.

Ramabai announced that her institutions were Christian institutions and arrangement for instruction in the religion could be made for those who desired it. Also the Ramabai Association in America had fulfilled its promise to support her. So a new Association was formed in place of the Ramabai Association. Ramabai paid a visit to the U.S.A. to report the progress.

Several destitute women were sheltered in the Mukti Mission in the 1900 famine. A rescue home, Kripa Sadan, was also opened for fallen women.

Ramabai started training in crafts involving manual labour—agriculture, farming, weaving, printing, etc. Even the nine wells in the 'Mukti' were dug and built by the girls. The

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girls in the printing press could set types in Marathi, English, Greek and Hebrew.

Persons of different ages lived in Priti Sadan, Sharada Sandan and Shanti Sadan. The rescue home, Kripa Sadan, stood by itself, with a hospital attached to it.

Ramabai encouraged the marriage of 'Mukti' girls and built up 'Bethel'—a colony near Mukti, so that villagers around might see their sober Christian life.

A devoted apostle of Christ, Ramabai did not tie herself to any particular Church. The Church in the Mukti has no mark of any particular denomination. She taught her girls to give. From their meagre savings they sent help to other missionary institutes in different parts of India and once to China also.

Friends from foreign lands helped them not only with money; some even came to India to join them as life-long workers. These women were named 'Mawshis', older girls were 'Akkas' and Manorama was 'Tai' to all the inmates. They had a 'Dada' (Mr Gadre) and a 'Mama' (The Rev. Brewer), too.

The Mukti, established on 230 acres of land, grew grain, vegetable and fruits for the large and growing family, and had 100 cattle and 100 sheep. The 'Sunset Home' for the infirm and the ailing was its novel feature.

Like her worthy father, Ramabai also was far ahead of her times. In 1889, great progressive leaders—even Ranade—were not in favour of women taking up politics. Nothing daunted, Ramabai took with her eight women delegates to attend the 5th National Congress. In her book 'United States-Chi Lokashiti" she had made the suggestion that Hindi should be the Indian national language. Again, in 1897, she raised her voice against the mismanagement and ill-treatment of women in the plague camps and even rebuked the Governor of Bombay when he tried to defend the official.

Ramabai's contribution to literature should be remembered long, some of her works being: 'Stree-Dharma Neeti' (a Marathi book that earned for her the expenses of her journey to England in 1883), 'Ramabai-cha England-cha Pravas', 'The High Caste Hindu Woman', 'United States-chi Lokasthiti va Pravas Vritta', 'Balodyan' (a series of Kindergarten readers in Marathi), Ramabai's Bible' (translated from the original Hebrew), 'Ibri Vyakarana' (Hebrew Grammar in Marathi), 'A Testimony' (the story of her conversion to Christianity), and 'Mukti Prayer Bell' (Journal of the Mukti).

Ramabai was not happy in her personal life. Her parents and sister had practically starved to death, her beloved brother Shrinivas died at an early age, she herself had a very short wedded life of but nineteen months, and in the last year of her life, she lost her only daughter. But she was never disheartened. Her profound faith in God ever kept her hale and hearty. She peacefully "slept in Jesus" on 5 April 1922.

Sarojini Naidu paid her due homage with these words: "The first Christian to be enrolled in the Calendar of Saints."

Later when famine struck the Central Provinces, Ramabai went over in the interior and rescued 600 helpless young girls and admitted them to the Sharda Sadan. Again when bubonic plague broke out in Poona she shifted young girls to Kedgaon where she had earlier purchased a 100-acre plot of land. The place became famous as Mukti Sadan. In 1900, she did a great deal to alleviate human suffering in Gujarat where a famine had struck. Many young women joined her and the population of Mukti Sadan increased to 1900.

Years 1920 to 1922 saw Ramabai's mission fulfilled in diverse ways. An ardent supporter to women's cause, she set up Kripa Sadan for the fallen women. Her constructive genius shone out brilliantly and workers and visitors from all over the world came to visit the centres she had set up. On 5 April 1922 Pandita Ramabai passed away.

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Ramabai.
Nicol, N. Mc., *Pandita Ramabai.*
Padmini Sen Gupta, *Pandita Ramabai.*

Ramabhadra Dikshita (17th Century)

Ramabhadra Dikshita was a great devotional poet and dramatist of Sanskrit Literature.

Ramabhadra Dikshita a devotional poet and dramatist, belonged to a period when literary embellishments, elegance of style, technical excellence, pedantic diction and jugglery of form were considered great virtues. His own writings are not free from these weaknesses, but he was able to make a name for himself because of his ingenuity and poetic excellence.

He hailed from the family of the 'ghaturvedayayajvans' in the village of Kandramanikyam near Kumbakonam. His brother, himself a poet, was the author of *Keralabharanachampu.* He was a pupil of Balakrishna and Chokkanatha, and a close associate of Nilakantha Dikshita whose poetry inspired him in his early years. He was a protege-of king Shahji of Tanjore and an ardent devotee of Rama. The sobriquet 'Ayya' was conferred upon him and he was popularly called Ayya Dikshita.

His works are *Ramashtaprasha, Ramachapastava,* Ramabanastava, Varnamalastotra, Janakiparinaya *Shringaratilaka, Patanjalicharita, Prasadstava, Vishnugar bhastava, Paryayoktinishyandana, Tunirastava,* and *Ramabhadrashataka*—a commentary on Siradeva's *Paribhashavritti.*

Ramashtaprasha is a hymn to Rama, comprising 116 verses in 'shardulavikridita' metre. *Ramachapastava is* a hymn to Rama's bow, comprising 111 verses in shardula vikridita metre. *Ramachapastava is* a hymn to Rama's arrow, comprising 108 verses in 'sragdhara' metre. *Varna malastotra Is* a hymn to Rama, comprising 51 verses arranged alphabetically.

Janakiparinaya, a seven-act play on the theme of *Ramayana, is* a popular Sanskrit 'comedy of errors', wherein two sets of characters, one genuine and the other disguised, are brought together into action causing confusion. The style of the book is learned, though amusing.

The poetry is not intricate, and the whole story of the *Ramayana* moves with rapidity. *Shringaratilaka,* also known as *Ayyabhana, is* abhana (i.e. one-act erotic monologue) depicting the love of Bhujangashekhara, while *Patanjalicharita is* a verse biography of Patanjali, the illustrious commentator of Panini's aphorisms on Sanskrit grammar, which also presents narratives on the lives of the early exponents of Patanjali's *Mahabhasya,* such as Chandragupta, Vararuchi, Bhartrihari. etc.

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Ramabhadramba (17th Century)

Ramabhadramba, a Queen of Naghunatha Nayaka, king of Tanjore, was a Sanskrit poetess of considerable merit.

Ramabhadramba was a Queen of Naghunatha Nayaka, king of Tanjore. who ruled in the first quarter of the seventeenth century. She is a poetess of considerable merit. Her work, *Raghunathabbyudaya,* is an epic (Mahakavya) in twelve cantos, which compares well with *Madhura vijaya* of Gangadevi. This kavya *(Raghunathabbyudaya)* gains importance from the fact that the incidents narrated therein are historical and the exploits of Raghunatha Nayaka are its main subject.

Ramabhadramba considers her husband Raghunatha Nayaka an incarnation of Lord Rama. So, she tries in her poem a comparison

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of his battles and deeds with those of Lord Rama.

From the colophons of *Raghunathabbyudaya, it* becomes evident that Ramabhadramba was proficient in eight languages. From a Telugu work called *Rajagopalavilasa* it is also known that this poetess could compose one hundred stanzas within a 'ghatika' (24 minutes). *Raghu*nathabbyudaya was published by the University of Madras.

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Ram Bhaj Dutt

——See under Dutt, Ram Bhaj (Chaudhri)

Rambriksha Benipuri (1899 — 1967)

Rambriksha Benipuri, born at Benipur in Muzaffarpur district in 1899, was an eminent revolutionary Hindi writer and journalist.

Rambriksha Benipuri was born in Benipur, a village in Muzaffarpur which gave him his pseudonym 'Benipuri'. When he was only four his mother died, and a year later he lost his father. Consequently, he spent the next fifteen years at his maternal uncle's house in Banshipachra village. The natural surroundings of this village are reflected in a myriad descriptions of nature in his works.

His early education was completed in this village where listening to and reading the *Ramayana* stirred in him an inclination for literary creativeness. The spartan life he lived was the result of the years he had spent in this village.

He migrated to the city where in a new environment he developed an abiding involvement with nationalism and journalism. At the early age of sixteen he was married to Uma Rani. One can trace the influence of his father-in-law, an active participant in the freedom movement, on his life and letters. In 1921, following Mahatma Gandhi's visit to Muzaffarpur, Benipuri himself became actively involved in the freedom struggle and spent several years in jail.

The literary career of Benipuri began with the third decade of the present century. His early writings reflect the influence of Hazariprasad Dwivedi. His successive writings exhibit an intermingling of mysticism, naturalism and new experiments in the Hindi literature of his time, subsequently leading to his full flowering as a writer during India's attainment of freedom. In fact, it is in the context of India's struggle for freedom that his writings have to be finally evaluated.

His works mirror the Satyagraha Movement of 1930- 1947, the role played by the different organisations like the Socialist warty, Muslim League and. Azad Hind Fauj Army. He was as familiar with the problem of the labourers as with the conflict between tradition and society. All this finds a place in his literary work indicating the farsightedness of a thinker.

He was essentially a writer with a progressive personality and wanted to create a new society, while being opposed to the traditional values of the age. This is one of the major thrusts of his writings.

In 1951, he went to England to take part in the Festival of Britain, and travelled all over Europe which resulted in the writing of a European diary. In his writings Benipuri used every literary form. Irked by the faulty and ineffective children's literature in Hindi, he carefully studied such literature in English and

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wrote some highly readable books for children. He himself admitted that some of his works were written as bread-winners, but by nature he was a revolutionary.

While his works reflect the age in which he lived, there is also evident a desire for ushering in a new era. In his works a writer's individual sensibility and his social consciousness are intertwined with a poet's idealism. His major works are: *Mati ki murten* (Sketches, 1946); *Ambapali* (Play, 1947); *Jaiprakash* (Biography, 1947); *Prabhakar* (Play, 1948); *Netradan, Sita ki maa, Sanghmitra* (One-act plays, 1948-50; *Gehun aur gulab* (Essays, 1950); *Zanjiren* aur *diwaren* (Autobiography, 1956); *Chita ke phul, Bete hon to aise, Betaian hon to aisee* (Short-stories); *Shatranga dhanush* (published posthumously, 1975). He also edited a number of magazines, such as *Janata,* Nayee *dhara, Chunnumunnu.* His translated works are *Don ke kinare, Rabindra bharati* and *Tulips.*

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Ramchandra (1821—?)

Ramchandra, born in Delhi in 1821, was one of the greatest Urdu prose writers and journalists.

Ramchandra one of the greatest Urdu prose writers, was born at Delhi. He was a brilliant student and had a scholarship throughout his schooling. His father died when he was nine years old, and he married the blind daughter of a rich man at the age of eleven .

Ramchandra was appointed a teacher in Delhi College after he completed his studies and helped the college authorities in establishing a vernacular translation society, which was entrusted with the work of translating books of science and other disciplines into Urdu. He brought out a monthly journal, *Favaid-e-nazirin*, in 1846.

He also started publication of another magazine, a weekly, *Qiranus-sadain*, at the instance of Sprenger, Principal of the Delhi College. In these journals Ramchandra published not only his translations of seven articles, but also his original writings on current topics. He wrote in a lucid and simple style.

Ramchandra's contribution to the development of Urdu prose is without parallel. He was the first to write serious and thought-provoking articles on subjects of great social significance, in simple and chaste style. He introduced to Urdu prose a new type of rationalism hitherto unknown.

He was a pioneer of Urdu journalism and established it on solid grounds. Two of his pupils, Zakaukah and Nazir Ahmad achieved great fame as masters of Urdu prose. Ramchandra also tried his hand at religious subjects and wrote a number of works on them. Ramchandra is regarded as one of the greatest and most versatile prose writers of Urdu.

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Ramachandra (12th Century)

Ramachandra, pupil of Jaina monk and scholar Hemachandra, was an eminent Sanskrit dramatist and poet.

Ramachandra,, pupil of Jaina Hemachandra and known as 'Prabandha shaakarta (author of a hundred works), wrote many plays and devotional poems. Some of his plays are *Nala vilasa, Raghu vilasa, Yadu*

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vilasa, Yadavabbyudaya, Raghavahyudaya, Vana mala, Kaumudi mitrananda, Mallika makaranda, Rohini mriganka, Nirbha ya Bhima and Satya-Hrishchandra.

He also wrote a nyasa work, *Haima bnhad vritti nyasa.* With Gunachandra, one of his fellow-students, he wrote *Dravyalankara* and *Natyadarpana.* The first is a work on Jaina logic, dealing in three chapters with Dravya. Guna and Paryaya.

Their *magnum opus is,* however, *Natyadarpana,* a treatise on dramaturgy in 207 'karikas' divided into four chapters, with their own commentary on it. *Natyadarpana* adds 'Natika' and 'Prakarani' to the usual ten varieties of 'Rupaka'.

Ramachandra seems to belong to Bhatta Lollata's tradition, as he defines Rasa as the developed, permanent emotion, and 'sukha-duhkhatmaka', bearing both pleasure and pain.

Among the works quoted in *Natyadarpana* and now lost, one *Devichandragupta* by Vishakhadatta is interesting for throwing light on a forgotten chapter in the life of the great Gupta king, Chandragupta Vikramaditya.

Natyadarpana closely follows *Abbinavabharati* as far as the treatment of the plot goes. His treatment of 'bhava' is comprehensive and convincing.

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Ram Chandra (Baba) (1875 — 1950)

Baba Ram Chandra, born in the Gwalior State in 1875, was a leading freedom fighter and politician.

Baba Ram Chandra was born most probably in 1875 in the Gwalior State, where his father was a clerk or some petty official. His ancestors had come to Malwa with the Peshwas. He belonged to a poor Brahmin family.

In 1932, he married the daughter of Bhagwandian Kurmi, his close follower, and had two daughters by her, but, according to some people, the marriage covered his premarital licentious connections with the girl.

He was not educated in the modern sense. He did not know English. But he was proficient in reciting Tulsidas's Ramayana.

His close friends and followers were Thakur Jhingooree Singh, a Rajput, and four Kurmi peasants whom he named as Kashi, Prayag, Ayodhya and Bhagwan.

In his early youth, he went to the Fiji Islands as an indentured labourer. Within two or three years, he became very popular with the Indian labourers whom he tried to organise against the British employers. Out of affectionate regard his followers called him Baba. Deported to India in 1917-18, he went to Jaunpur and established contacts with the relatives of his followers in Fiji.

He chose Pratapgarh and Rae Bareilly for his activities to improve the conditions of the peasants. He could address an audience of fifteen thousand people without the aid of a loudspeaker and sway them by his melodious recitation of the Ramayana, with comments in the local dialect. Pamphlets were difficult to print in those days, but his handwritten ones were highly impressive and attractive.

In 1920, in the month of Magh, he led about fifteen thousand peasants from these districts for a dip at the *Sangam* (Allahabad) and made them vow not to do *Begar* (unpaid labour) for the talukdars. He brought Jawaharlal Nehru and other leaders to these districts, acquainted them with the rural problems, and helped them become mass leaders. Through his eforts the peasants of Oudh defied the

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talukdars and refused to do *Begar* or *Hari-Begari, Murada-Faroshi* and *Nazrana.*

Because of his initial success the villagers attributed supernatural powers to him and worshipped him as an incarnation of Bhagwan Ram. Myths and legends grew round him. People composed songs about him and his close followers. But critics accuse him of befooling the innocent villagers.

On 20 November 1920, he was arrested for leading violent mobs of villagers against the Government. About ten thousand peasants collected around the jail and the frightened authorities took the unprecedented decision of releasing him.

He did not support the no-rent agitation in U.P. started by Jawaharlal Nehru in 1931-32. He feared that the peasants would be evicted from their lands, but his critics say that he was bribed by the officials.

He remained a loyal Congressman throughout his life but never sought any office. He joined the Congress Socialist Party in 1934 but fully participated in all the movements of the Congress, courting imprisonment also. In 1935-36, he started the Ekka Andolan and compelled the U.P. Government to withdraw the new road tax.

In August 1942, he took his close associates to Bombay where the Congress took important decisions. He had serious differences with many leaders of the U.P. Congress who ignored him towards the close of his life.

He believed in the non-violent ideology of the Congress and in mass agitations. The interest of the peasants was uppermost in his mind. He regarded the zamindari system, which further burdened the peasantry, to be a creation of the British.

He wanted complete independence and absolute severance of ties with the British because this alone could free the peasants from exploitation by the intermediaries. He admired the ideal of 'Ramrajya' which he found approximating to Gandhian concepts. He often recited a Ramayana *Chaupayi,* meaning that a ruler whose subjects are unhappy goes to hell.

He gave a religious complexion to his work. His slogan to the peasants was 'Jai Jai Sita Ram', on hearing which they collected in large numbers. He described the individual soul as a part of the Supreme Being immanent in the world.

He never believed in distinctions of caste or religion. A Brahmin by birth, he mixed freely with Kurmis. He stressed the need for respecting those who live by the sweat of their brow. He stood for healthy changes in society.

He lived like a Kurmi peasant, adopting their food, dress and language with perfect ease. He became addicted to *Ganja* and hence, according to some, was unreliable and unscrupulous and was easily bribed.

In the Oudh district of U.P., he was the *Messiah* for the Peasants. The Oudh Rent Act of 1920, the Oudh Tenancy Act of 1921, the U.P. Tenancy Act of 1939 and the Zamindari Abolition Act of 1950 which gave benefits to the peasants, were the concrete results of his efforts.

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Ram Chandra (Comrade) (1903 —)

Comrade Ram Chandra, born at Rehan in the district of Kangra in 1903, was an eminent Urdu journalist and writer.

Comrade Ram Chandra was born in 1903 in a middle-class family in the village of Rehan,

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District Kangra, Punjab. His father, Lala Kripa Ram, a Kshatriya of the Kapoor sub-caste, was a shopkeeper and his mother was Phoolna Devi.

He matriculated at Samba in the Jammu State in 1914 and joined the D.A.V. College, Lahore, which he left in 1920 to participate in the Non-Cooperation Movement. Later on, in 1923, he passed his B.A. from the National College, Lahore.

In 1926, he married Indra Wati who died about 1936, and the next year, he married Prabha Wati. Both his wives came from middle-class families of businessmen and by them he had four sons and two daughters.

Comrade Ram Chandra came into contact with Bhai Parmanand, S. Bhagat Singh and Sukhdev at different stages of his life, and the books which influenced him the most were the 'Satyartha Prakash' of Swami Dayanand and the famous Russian book by Gorky, 'The Mother'.

He worked with the Urdu daily *Bande Mataram* between 1923 and 1932, as a Sub Editor, Joint Editor and finally the Chief Editor. The other Urdu dailies and weeklies which he edited at different times were the *Pratap, Mehnat Kash* and the *Railway Union*.

He worked through different organisations, such as the Arya Samaj, the Socialist, the Communist and the Congress Parties. He was the General Secretary of the Punjab Press Employees' Union, Lahore, in 1924; the Labour Secretary of the Punjab Congress in 1926; the President of the Punjab Sweepers' Union, Lahore, 1924-27; Working President and later President of the East Punjab Railway Staff Union, Delhi, 1947-49; and the General Secretary of the Hindustan Mazdoor Sewak Sangh, Delhi, 1948-49.

He was the earliest Trade Union worker in the Punjab Congress, and founded with S. Bhagat Singh the Revolutionary Movement and was involved in the Saunders' Case For his seditious speeches and activities he was imprisoned several times and subjected to torture.

Besides, he was a member of the Punjab University Senate, 1924-27; Founder and Principal of the D.A.V. High School, Rehasi, and Principal of the Workers' College, Lahore, which gave political training to workers and was therefore closed by the Government. He also started the Kisan Hospital, Lahore.

Comrade Ram Chandra is opposed to idol-worship and religious superstitions, and considers ignorance the root cause of all religious differences. He does not believe in the caste system, condemns untouchability and has always advocated widow-marriage.

Primary education, he thinks, should be free and compulsory; Western education is not bad, he feels, but the national institutions should be developed to inculcate nationalism in the youth.

He is against regionalism, and was throughout a revolutionary fighter for complete independence from the British. He exhibits a pro-Russian attitude and wants India to develop modern and heavy industries and be economically and militarily strong to gain a world position.

His services in the social and religious uplift of the country and his promotion of national consciousness apart, the Comrade' ability to work through the Communist Party on the one hand and the Arya Samaj on the other is indeed creditable.

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Ramachandra, Kottalgi (1913 — 1975)

Kottalgi Ramachandra, born in 1913, was a noted Kannada novelist and short story writer.

Kottalgi Ramachandra is a noted novelist who lived a life subjected to all sorts of worries and anxieties that afflict a middle-class Indian. He served for sometime as a store-keeper in the Public Works Department.

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He started his career as a short-story writer. writing, stories which have an indefinable vividness of outline and details. Later, he took to writing novels and has written in all four novels of which only *Deepa hattitu* (The lamp was lighted, 1956) deserves critical attention. *Deepa hattitu is* an ambitious work which succeeds in depicting the life of three generations.

It is interesting that each of the three heroes has a beloved other than the wife, and this rather morally dubious relationship represents the values of life. both personal and social. The story moves from village to town and back, until Vishwas, the hero, lights the lamp on the wall of his ancestral house, after wounding his father —a symbolic act of patricide that ends on a note of hope.

His other works include *Pipasa* (1951), *Geechu gere* (collection of short-stories. 1953); *Deepa nirvana* (Novel, 1955); *Nanu Balya Joshi* (Novel); *Vilapika* (Novel).

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Ramachandra, Tirumala (1913 —)

Tirumala Ramachandra, born in 1913, is a versatile writer and scholar in Telugu literature.

Tirumala Ramachandra, a versatile writer and scholar in Telugu, was born in an erudite Vaishnava family. He studied Sanskrit first under two eminent traditional scholars, Tirumala Narasimhacharyulu, his own grandfather, and Ambalam Vembaru Ramacharyelu, the court poet of Anegonde Samsthanam.

He had his formal education at Venkateswara Sanskrit College, Tirupati, and at Mylapore Sanskrit College, Madras, and passed the Vidvan (Sanskrit and Telugu) examination. While studying for Sahitya Shiromani in Madras, he participated in the freedom struggle and was arrested and sent to Vellore jail (1932). Later, he got the degrees of Prabhakar (Punjab University) and Ayurvedabhushana (Ayurveda Vidyapith, Aligarh).

A linguist conversant in seven languages, Telugu, Sanskrit, Prakrit, Kannada, Hindi, Tamil and English, he is known for his research publications like *Manalipi puttu purvottaralu* (Our script and its development, 1957), *Nudinannudi* (Word and idiom, a work on Dravidian philology,1959), *Sahiti sugatuni svagatam* (A collection of thirty critical essays, 1968), which won the State Sahitya Akademi Award for literary criticism (1970), and *Gatha saptashatilo* Telugu *padalu* (Telugu words in Gatha saptashati, 1978) which too received the State Sahitya Akademi Award (1980). He has to his credit sixteen original works and scores of translations from English, Hindi, Sanskrit, Kannada, Tamil and so on. He was one of the two founder-editors of *Parishodhana* (1950-54), a reputed bi-monthly research journal. The Varanasi Akhila Bharata Sanskrit Vidya Parishad conferred the degree of Mahamahopadhyaya *(honoris rausa)* on him in 1978.

Ramachandra made a mark in the field of journalism as well. He worked on the editorial staff of Telugu dailies like *Telangana patrika, Mijan* (1944-47), *Andhra prabha* (1947-1959) and *Andhra patrika* (1960-1971). He also worked as a Hindi reporter to the Hindi News Agency *Hindustan samachar (*1978). The Calcutta Nagari Pracharini Sabha honoured him with the title Patrakara Shiromani (1971).

He worked as a member on several advisory bodies, promoted the cause of Prakrit Akademi in Hyderabad, and engaged himself in preparing an elaborate commentary in Telugu on Gatha *saptashati.*

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Ramachandra Kavi, Marepalli (1874 — 1951)

Marepalli Ramachandra, born at Gannavaram in Krishna district in 1874, was an eminent Telugu poet, playwright, actor, drama producer, lexicographer, social reformer, freedom fighter and teacher.

Marepalli Ramachandra Kavi was a multi-faceted personality—poet, playwright, actor, drama producer, lexicographer, social reformer, freedom fighter and teacher. Popularly known as 'Kavigaru', he was held in great esteem.

Born in a family of noted Vedic scholars in Gannavaram taluk, Krishna district, he completed his studies in Kakinada and Visakhapatnam, where he settled for the rest of his life. He worked for a brief period of six months as a clerk in the Munsiff s court (1894), but later resigned and opted for a life dedicated to the service of his country and his language.

Subsequently, he served as a Telugu pandit at the Hindu College and the mission school for over a decade, and was hailed as an ideal and uncompromising teacher. Later, he also started several schools for adults, backward classes and women.

Ramachandra developed into an accomplished poet even when he was a student at Kakinada, and was awarded the title of 'kavi' by the then Principal, P.T. Srinivasa Ayyangar. He composed sixteen poems in all—*Paschattapa mahattvamu* (an adaptation of *Paradise Lost*, 1892), *Rigveda samhita* (selected hymns from the *Rigveda* rendered into Telugu, 1909), *Rama shatakamu* (1925) and so on.

He composed and produced twenty-seven plays, *Nalanatakamu* (1891), *Kiratarjuniyamu* (1895), *Parijatapaharanamu* (19.02), *Sitasandeshamu* (1911), etc. He played the roles of Krishna, Arjuna, Dharmaraja, etc. with distinction, and was the leading light of several dramatic associations like Kalabhilashaka Nataka Samajamu (1895-1901) and Sangila Manini Samajamu (1902-1912).

His residence became the centre of all progressive activities. He was the founder-president of Kavita Samiti (1926), which later produced the greatest living Telugu poet Srirangam Srinivasaravu. The Haindava Hitasabha founded by him in 1913 functioned as a Hindu Mission, trying to stem the tide of westernisation by the spread of Upanishadic teachings.

As Vice-president and President of the Visakhapatnam District Congress Committee he spearheaded the nationalist movement in the district. A passionate lover of Telugu language, he believed that the native Telugu vocabulary without the help of loan words from other languages including Sanskrit, was capable of expressing all the subtle iluances. He compiled an etymological lexicon of native Telugu words, entitled *Nudi kadali* (Ocean o words) which is yet to see the light of day.

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Ramachandra Sharma (1925 —)

Ramachandra Sharma, born in 1925, is an eminent Kannada poet, short-story writer and dramatist.

Ramachandra Sharma is a poet, short-story writer and dramatist. A graduate of

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Mysore University and a Ph. D. of London University in Psychology, he taught in Ethiopia and England, Subsequently, he was Head of Psychological Service in the Ministry of Education, Zambia, and UNESCO Advisor in Malavi, in Africa. He has now retired and settled in Bangalore.

Sharma entered literature as a poet with his *Hridayaita* (1957), a collection of poems in the Romantic vein. Later, when Gopalakrishna Adiga pioneered the Navya movement, he became one of its prominent members. His later collections are *Elu suttina kote* (1953), *Buvi needida spoorthi* (1956), *Hesaragathe* (1969), *Brahmana huduga* (1978), *Matu-mata* (1984) and *Deehalige banda hosa* varsha (1988).

In the early Navya poems Sharma's dominant concern was sex; later psychological interest deepened. In more recent poems the themes of growing up and the process of poetic creation have engaged his attention. With T.S. Eliot he believes that poem is a raid on the inarticulate; his composition is dense with imagery, and his more recent poems show a tendency to achieve the utmost in economy of expression.

His latest collection shows that the creative power is still at work fruitfully. Sharma is also one of the important writers of the short story and has written 38 stories. Here again the same interest in adolescence and the pain of digesting experience is in evidence. He creates symbols to reach out to embody complex experiences.

Both in his poetry and in his stories Sharma (who was away from India for more than three decades) is also concerned with the experience of alienation. His collections are *Mandara kusuma* (1952), *Elaneya jeeva* (1956), *Bilgayithu* (1972) and *Kathagarana katha* (1985).

Sharma is also a dramatist. As far back as 1954 he won a prize for his radio play, *Seragina kenda*, a highly innovative work.

In 1982, Sharma published *Ee shatamanada nooru Engli kaanagalau*—a collection of adaptations of a hundred English poems of this century; the first poet is Thomas Hardy and the last, Louis Macniece. It contains some excellent adaptations. Sharma has also been keenly interested in issues connected with the translation and adaptation of poetry.

Among his publications are *Gestures* (1979), a collection of English poems, *Prelible sandarolane*, interviews with eminent writers, and *Karanji* (1986), a collection of articles.

Ramachandra Sharma has received the Karnataka Government Prize for his play *Neralu* and the Karnataka Sahitya Academy Award for his contribution to Kannada literature.

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Ramachandran, G. (1904 —)

G. Ramachandran, born at Perumthanni in Trivandrum in 1904, is an ardent disciple of Gandhiji and leading freedom fighter.

G. Ramachandran was born in an upper middle-class family on 8 October 1904 at Perumthanni in Trivandrum Taluka, Kerala. His original family home was at Padmanabhapuram in the erstwhile Travancore State, which is now comprised within Tamil Nadu. His father, K. Govinda Pillai, who was an Excise Commissioner on the former State of Travancore, belonged to the Punnarthala family at Neyyattinkara and his mother Madhavi Thankachi to the Pathara Tharavad. Ramachandran's direct uncle, Thrivikraman Thampi, popularly known as Marthandan Thampi, was the recipient of Veera Sringhala from the Maharaja of Travancore. The suffix

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'Thampi' too was an adornment given by the Maharaja.

Marthandan Thampi's name has become immortal in Kerala, because it was he who effected the arrest of Kerala Varma Valiya Koil Thampuran who was the uncrowned monarch of modern Malayalam literature. Ramachandran has two brothers, Raghuveeran Thampi, and Sreedharan Thampi, and one sister, Padmavathi Thankachi.

As befitted his aristocratic descent, Ramachandran married Dr. (Mrs.) Sundaram, a Brahmin widow, the daughter of T.V. Sundarram Ayyangar, the founder and owner of the famous T.V.S. Motor Company in Madras. The marriage took place in 1942. They have no children.

Ramachandran had his primary education at the Parur High School at Trivandram. Then, for some time, he studied in the C.M.S. High School, Kottayam, and passed the S.S.L.C. examination from the St. Joseph's High School, Trivandrum, in 1920. He had his collegiate education in the Visva-Bharati at Santiniketan and took his Honours degree with distinction in 1925 and received a Gold Medal from Tagore.

Pandit Vidusekhara Sastri and the Rev. C.F. Andrews profoundly influenced him during the course of his education at Santiniketan. Vivekananda, Tagore and Gandhiji were his heroes, who enthused in him the spirit of social, educational and political inspiration. Once Tagore advised him: "Never give up your freedom of mind to friend or foe. Keep the windows of your mind open and free."

An ardent disciple of Gandhiji, Ramachandran had the good fortune to spend one year at the Sabarmati Ashram under the close and direct training of the Mahatma which helped to mould his philosophy and principles in the activities of social service. Kasturba Gandhi also contributed her share in the formation of his character. Ramachandran once said: "What I learned under Ba in that little Kitchen at the Satyagraha Ashram were lessons in strict punctuality, spotless cleanliness, unfailing good conduct, co-operativeness and strict obedience to rules. These lessons have helped me considerably throughout my life."

Ramachandran was a voracious reader. The writings and speeches of Vivekananda and Gandhiji, as also the works of Tagore profoundly influenced him. The lectures of S.N. Banerjea, Matthew Arnold's 'Light of Asia' and Abbot's 'life of Napoleon' also impressed him. Later, he read the works of B.R. Russell, H.G. Wells, Ruskin Walter Lippmann and Professor Sorankain.

Ramachandran's career begins with his life in the Sabarmati Ashram in 1925. For one year, he was under the direct control of Gandhiji in constructive social work. The for some time, he worked as a Lecturer in the Jamial Millia Muslim University and also as the Joint Secretary of the Hindustan Talimi Sangh at Sevagram. He was also closely associated with the All India Spinners' Association for about five years. As the Manager of the Gandhi Ashram at Thiruchekkot he encouraged the khadi movement in Madras.

When Gandhiji started the Harijan Sevak Sangh, Ramachandran was appointed as the Secretary for Madras and Kerala. He then fought against the caste system and actively participated in the Travancore temple-entry movement, which ended in complete success in 1936. For the next eleven years, he continued in his social and nationalistic activities.

In 1947, Ramachandran founded the Gandhigram at Madurai and started Gandhian programmes. Along with this, he had to work as the General Secretary of the All India Village Industries Association and also of the Gandhi Smarak Nidhi and Gandhi Peace Foundation. He was also working on several other Committees constituted by the Government of India for Educational and Community Development Projects. Thus, he was the Chairman of the Basic Educational Assessment Committee of the government of India and also a member of the

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Education Panel of the planning Commission and the National Council of Educational Research and Training. For some time, he worked as the Educational Adviser to the Rajaji Government in Madras.

In 1962, Ramachandran attended the Inter national Peace Conference of Non-Governmental Agencies at Beirut and also visited Russia, along with U.N Dhebar, to press on Khrushchev the urgent need to ban nuclear devices. Of all his activities the most successful, according to him, was the Gandhigram at Madurai. As the Director of that Institution, he could make it the biggest Gandhian institution in India.

In politics he was a true follower of Gandhiji. In 1921, he joined the Non-Cooperation Movement and after graduation from the Visva-Bharati he worked on the lines of Gandhiji and courted imprisonment seven times. He contributed his share in the Salt Satyagraha in 1930, in the Travancore State Congress Movement 1938 and in the Quit India Movement in 1942. Imprisonment had, of course, to be courted for all these activities.

After his release from Ramachandran worked as the Joint Editor of the Indian Express in Madras in 1944-45. In 1947, he was elected as a member of the Travancore Legislative Assembly and he became one of the Ministers of the first Congress Cabinet in Travancore under Pattom Thanu Pillai. When the Ministry resigned he continued his activities in the Gandhigram and also edited the *Gandhimarg*. He was also one of the founders of an International Organisation called 'Fellowship of the Friend of Truth' which stands for the Gandhian ideal of equal reverence for the all world religions. In 1964, he was nominated to the Rajya Sabha.

As a writer, too, Ramachandran has established his reputation. Besides his editorials on various subjects in the *Indian Express*, the *Young India* and the *Gandhimarg*, he has published several books also: 'The Man Gandhi', 'A Sheaf of Gandhi Anecdotes' and 'Glimpses of Indian Renaissance'.

The life of Ramachandran is mainly moulded by the ideals of Gandhiji, and ever since 1925, he devoted his time as, a propagator of those ideals, laying more stress on education. In 1955, he was in Europe and America, lecturing at Several Universities on Gandhiji and his teachings. In 1966, he again visited Europe at the invitation of the Peace University, Brussels, and delivered lectures at several Universities in Belgium, Luxembourg, West Germany and Poland. These travels helped him to gain the friendship of eminent foreigners like Horace Alexander, Muriel Lister, Martin Luther King, Richard Gregg, Abbe Pire and Professor Poulosky.

Distinguished heritage and training under the most eminent personalities like Gandhiji, Tagore and C.F. Andrew helped Ramachandran to cultivate noble ideals on social, educational, religious, economic and political problems. Thus, he is an advocate of the National system of education. He firmly believed that the British system of education neglected the rural areas.

The great values of truth, beauty and goodness embedded in the ancient rural culture of India should be rediscovered and renourished as part of the foundation of a Rural University which should be rooted in national realities and reach out to fulfil national needs. With this ideal in mind, he worked for the propagation of the Basic system of education chalked out by Gandhiji. Knowledge, bearing intellectual and cultural growth, must all be woven round productive work. Throughout his career Ramachandran has worked for the achievement of this ideal.

In the political sphere, he believes in parliamentary democracy of the Sarvodaya type which means that all-round revolution should be achieved by consent and not by coercion.

The public life of Ramachandran for nearly half a century has been devoted to the rural uplift of India strictly on the ideals of

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Gandhiji. Noble heritage, wide reading, efficient training under eminent leaders and constant contact with distinguished personalities in India and abroad, supplemented by his gifted eloquence, helped him to establish his personality and individuality. The history of the cultural awakening of India can never omit to recorded the worthy contributions of G. Ramachandran.

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Ramachandrarao, Mocherla (1868 — 1936)

Mocherla Ramachandrarao, born at Badampudi of West Godavari District in 1868, was one of the great ideal liberal politicians and freedom fighters.

The echoes of Benthamite liberalism of the nineteenth century soon became audible in India and proved to be popular for some time. Liberalism stands for liberty of the individual and for democracy and against totalitarian trends. It implies impartiality and detachment and also freedom from every type of prejudice and is responsive to all good influences coupled with loyalty to rule of law.

The movements of liberal thought, which developed in England during the courses of one or two centuries and brought forth several useful legal, social, constitutional and religious reforms,were compressed into a few decades in an Indian setting.

Mocherla Ramachandrarao was inspired by the life and work of the earlier liberal stalwarts like Mahadev Govinda Ranade, Phirozeshah Mehta and Gopalal Krishna Gokhale. The liberals in India were always a select collection of individuals, personally eminent but politically without popular following. In things essential, they sought unity; in non-essential, liberty, and in all things, charity. They believed in co-operation when possible and constitutional opposition when necessary. They established traditions of sincere conviction, sustained service and sound patriotism. Their minds rebelled against the emotional exploitation of a situation. Their approach was objective and their conclusion were unimpeachable.

Mocherla Ramachandrarao—the ideal liberal—was born on September 21, 1868 in Badampudi of West Godavari District. He was educated at Madras under the care of his brother-in-Law. After taking the Law Degree, he was articled to Andrew Lang and he became a lawyer. He set up practice at Rajahmundry as a Junior to Nyapati Subbarao, one of the founders of "The Hindu" and General Secretary of the Indian National Congress. During his stay at Rajahmundry. Ramachandrarao became Chairman of the local Municipality and left an indelible mark on the civic administration. He agitated and exposed the fraud of the Provident Fund Companies, which cheated the public.

He shifted to Eluru in 1905 and commanded the cream of legal work at the Bar. He was Chairman of the Municipality for over a decade. The schemes envisaged by him are not yet fully implemented. He guided the

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activities of the Young Men's Hindu Association. As President of the District Board, he proved to be an ideal administrator. He was a member of the Madras Legislative Council for thirteen years. During that period, he made a thorough study of the public problems at the risk of neglecting his professional work and came to be known as the Gokhale of South India for his industry and erudition.

He was an active member of the old Central Assembly from 1924 to 1926. He functioned as Vice-President of the Independent Party led by M.A. Jinnah. who was then an ardent nationalist. Madan Mohan Malaviya admired and applauded Ramachandrarao for his integrity integrity and character. He could have been elected to the Central Assembly unanimously for another term if he had agreed to sign the Congress pledge. But he refused to abandon his principles or trim his sails to gain a personal advantage. Study made him an independent thinker a cautious-guide and a sane philosopher. There was more light than heat in his words.

The Committees and Commissions, on which he worked hard, were legion. He was held in high esteem by Edwin Montague, the then Secretary of State for India. He attended the International Temperance Conference in London and as a member of the Sandhrust Committee, pleaded for speedy Indianisation of the Army. As a member of the Lytton Committee, he visited British Universities and examined their working. He was a pioneer co-operator and founded the Madras co-operative Land Mortgage Bank.

He had a soft corner for the people of native States when Congress was silent at the instance of Gandhiji. he presided over the first States People's Conference in 1927 and focussed the attention of the powers-that-be on their problems. He refused to delete the objected portions from his convocation address at the Andhra University in 1931. He was a delegate to the first Round Table Conference and he presided over the National Liberal Federation held at Calcutta in 1933.

He wrote a standard book entitled "The Evolution of the Indian Constitution." He evinced keen interest in our shipping industry and coastal of trade and supported the nationalist stand on the issue of exchange ratio between the rupee and the pound sterling. He was a frequent contributor to the press on topical subjects.

He was every inch a gentleman and had no enemies, personal or political. He endeared himself to one and all with his simplicity and frankness and never lost temper. He had no axe to grind. He had great love for blue books (Reports of Commissions and Committees) and pored over them. He took his stand on old foundations and tried to broaden and liberalise them. He stood for real sense of dedication and upheld values that withstood the test of time.

He was a Director of the first Board of the Reserve Bank of India. Yet, he was denied many a position of responsibility and trust and also of opportunity and honour that were his due. But the absence of just recognition had in no way robbed him of his prestige of diminished his stature. He passed away peacefully at Bangalore on May 26, 1936 at the age of 68."The Times" of London recounted his life and work in its obituary tribute. He deserves to be remembered for what he was.

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Ramadas (1608 — 1681)

Ramadas, born at Jamb in Jalna district in 1608, was a crusader with the sensitivity of a poet and a saint with the spirit of a soldier.

Ramadas popularly known as Samartha Ramadas, was born at Jamb in district Jalna of Maharashtra. His real name was Narayan Thosar. The family had invented the tradition of sun-worship, besides the office of Kulkarni (revenue clerkship) of the village. Deeply religious, the boy Narayan fled from home and lived an ascetic life at Takli, near Nasik, for twelve years. seeking spiritual illumination.

He studied the Vedas, the Upanishads and Sanskrit and Prakrit books on religion and philosophy. He copied Valmiki's *Ramayana* in his own hand which is still preserved at the Samartha Vagdevata Mandir at Dhulia. The intense yearning and agony of his soul are reflected in his famous songs *Karunashtake.* He tells us that he experienced during his 'sadhana' the mystical vision of Lord Rama, and called himself Ramadas, a devotee of Rama.

In the year 1632, he began his pilgrimage, visiting the whole of India from the east to the west, and from the Himalayas to Kanyakumari. He was distressed to see the sufferings of the people, which found an expression in his famous poems, 'Asmani sultani' and 'Parachakranirupana'. He worked for the resurgence of the ancient Vedic ideals of life.

A crusader with the sensitivity of a poet, and a saint with the spirit of a soldier, he inspired thousands of people from all walks of life, the most well-known among them being Kalyan, Uddhava, Diwakar, Venabai, Akkabai. and Ambikabai. The renowned group, known as 'Dasapanchayatan', included Jayaramswami Vadgaonkar, Ranganathswami Nigadikar, Keshavaswami Bhaganagarkar and Anandmurti Brahmanalkar.

It must also be noted that Shivaji himself received the blessings of Ramadas. In 'Anandavana Bhuvan', one of his poems, Ramadas wrote about his concept of 'Ramarajya' which he thought Shivaji could make a reality. Swami Ramadas was proficient in several languages such as Sanskrit, Hindi, Urdu and Marathi. He even used Persian and Arabic words. wherever necessary. in his poems. He modified the traditional forms and improvised new ones to suit his purpose .

Dasabodha, his famous composition, expresses his vision and philosophy of life. It consists of 20 'dashakas' (i.e. 200 samasas') with 7751 stanzas. The work is philosophical in nature, but the style is conversational— the Guru and the disciple being in dialogue with each other.

Next to follow was Atmaram on the subject of 'Maya' and 'Atman' and their relationship. The language and the exposition of the subject prove it to be a later composition. It shows the saint-poet's deep experience and profound philosophical knowledge.

Ramadas believed that *Atmaram* and *Dasabodha* convey intensely the inner world of his personal experience.

Another highly popular composition by Ramadas is *Manache shloka or Manobodhana* addressed to the mind. It has 205 shlokas in 'bhujangaprayat' metre which is easy for recitation. Belsare calls it an Upanishad in Marathi philosophical literature'. *Karunashtake* is another sensitive composition by him, which expresses his yearning for divine compassion. The various phases of a sadhaka seeking union with the Supreme self are expressed here with intense poetic fervour. In addition, Ramdas has written two cantos of the *Ramayana* mainly Sunderkand' and 'Yuddhakand'.

Ramadas composed padas also which are literally innumerable. More than seven hundred of these lyrics are included in the *Shri Samarthanchigatha,* edited by Anantdas Ramadasi. Some others are in *Dasavishramadhama.*

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Besides, there are hundreds of padas, unpublished but preserved at Dhulia. Because of their lyrical quality. emotional fervour and music, Ramadas used them for 'kirtana'. They are also distinguished for their picturesqueness and dramatic quality.

Ramadas composed padas in Hindi also. They appear to be a natural expression of his dynamic personality and played an important role in the national and cultural life of India .

Ramadas had a passionate love of music. He composed all his padas in various ragas, prevalent in his time. He used more than fifty ragas, the important ones being Asavari, Kalyan, Kafee, Jog and Pahadi.

Besides these, Ramadas composed thousands of abhangas which have been edited by Anantdas Ramadasi. He also wrote more than a hundred 'bharuds', a kind of Marathi folk song, a form rarely handled by the poets. His 'artees' (songs of worship) are sung even today on various religious occasions.

Ramadas was, indeed, a revered philosopher and poet. The movement he initiated came to be known as 'Samartha sampradaya' which spread far and wide in India. He emphasised the creed of dnyan (knowledge) and its strict observance in everyday life, and left a deep and lasting impact on the culture and literature of Maharashtra in particular and of India in general.

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Ramadas (1726 — 1798)

Ramadas, born at Bikamkor in 1726, was an eminent Rajasthani saint and poet.

Ramadas came of a farmer's family of Bikamkor village. His father's name was Shardul and his mother's Anabhidevi. He was initiated by Hariramdas who belonged to the Ramasnehi sect of Sinthala and propagated the cult of Rama worship by travelling far and wide in Mewad, Malwa and Marwad.

In 1763, he established his seat at Khedapa (Jodhpur). Although this seat is considered to be a branch of the Sinthal peeth, its tradition is different from that of the peeth. Ramadasji was a householder. After his death his son and disciple Dayaludas led the sect. Fifty-two distinguished disciples of Ramadasji set up 'Ramdvaras' (centres for the worship of Rama) at various sites.

Ramadasji's preachings include over 1,700 sakhis. In the doha style, 72 harjas (songs in praise of God) and 24 granths on religious subjects. The subjects of his preachings are moral principles, worship of the 'formless' God and related subjects, while in pursuit of the divine goal, devotion to Rama and Sabadyog are emphasised.

Recitation of the name of Rama is considered the best means of attaining 'mukti' (salvation) from the cycle of birth and death. Avoiding the extreme paths of worldliness and abstinence, Ramadasji chose the middle path. He attacked blind faith, religious orthodoxy and show of pomp, and taught observance of virtue.

Besides the doha, he has employed other metres like soratha, kavitt, chaupai, nisani, jhulana, chandrayana, chhapaya, udhor, ardhnabhujangi and kundalyan. His preachings have been published. One may infer about his life from the work, entitled *Parchi*, by his disciple and from the other works in his tradition.

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Ramadasa, Ballamkonda (1923 —)

Bellamkonda Ramadas, born at Narasaraopet in 1923, is an eminent Telugu poet and playwright.

Bellamkonda Ramadas poet and playwright, was born at Narasaraopet. His father, Bellamkonda Raghava Rao, was a famous Sanskrit scholar who introduced his son to Telugu and Sanskrit classics. A keen student, Ramadas studied the Western classics by himself. The family, having lost the ancestral property, had to suffer a great deal and Ramadas had to struggle for livelihood.

Ramadas joined the Progressive Writer's Movement when it was in full swing. He was one of the three poets who wrote *Nayagara*, the first anthology of progressive poetry, the other two poets being Kundurthi Anjaneyulu and Yelchuri Subrahmanyam. They were also inspired by the Indian freedom movement and wrote poems in memory of Alluri Sitarama Raju, Bhagat Singh and Thakur Chandra Singh, the heroes who fought against the British and lost their lives during the struggle.

The 'Nayagara' poets believed that the Communist Manifesto was the greatest literature in the world. Their own book, *Nayagara*, was first published in 1934 and created a stir in the Telugu world.

Ramadas also wrote a revolutionary play entitled *Punarjanma* (Rebirth) in which he took the cause of a calgirl, who was forced into debauchery when betrayed by her cunning lover. The playwright deals with her problem with great sensitivity, and the play can be considered one of the most significant plays in Telugu literature.

Ramadas wrote another play, *Masterjee*, which was adapted from Gogol's famous play *Inspector General*. It was put up on the stage hundreds of times and is still a popular play. In his another *Akasa Ramanna*, he highlighted the social evils of the present-day society and introduced the character of a C.I.D. officer who terrorised the evildoers. This play was also a great success and drew packed houses.

Ramadas's poems *Na gitam* (My poem), *Cherasala* (Prison), *Asoka vriksham* (Ashoka tree) and *Nishkramanam* (Exit) are also praiseworthy from any literary standard. He believed that 'Life is a cross and every man a Christ'.

Ramadas had worked as a sub-editor in *Andhra prabha*, a Telugu daily. He also translated Tagore and many classics from Russian literature. His translation of *Gitanjali* was highly acclaimed in literary circles.

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Ramadasa Ayyangar, Nelaturu (1891 — 1973)

Nelaturu Ramadasa Ayyangar, born in 1891, was an eminent Telugu critic and commentator.

Nelaturu Ramadasa Ayyangar did his M.A. in both Sanskrit and History from Madras University, and taught the two subjects at V.R. College, Nellore. He was a well-known critic and commentator. He was a close disciple of Sri Vedam Venkataraya Sastry, the doyen of critics and commentators in the last quarter of the nineteenth and the first quarter of the twentieth century.

In the literary polemics of his times, he championed the views of his preceptor on various aspects of Telugu literature and language. His critical articles, such as 'Kalagati talapotalu', 'Telugujuttina-togudu', 'Bhishma brahmacharyamu', 'Ratnavali vyasamulu', etc. were published in the leading literary journals of the day.

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Ramadasa Ayyangar's glosses and commentaries in Telugu on the *Abbiinana Shakuntala* of Kalidasa, *Uttararamacharita* of Bhavabhuti, and *Mudrarakshasa* of Vishakhadatta are widely known, and won him great acclaim. For the Andhra Pradesh Sahitya Akademi, he edited the Telugu classic, *Amukta malyada* by Srikrishnadevaraya, with a critical introduction.

Ramadasa Ayyangar was also a talented actor. He played very ably many a role in the plays of his teacher, Vedam Venkataraya Sastry, and was particularly praised for playing the roles of Bussy in *Bobbili yuddhamu* and Chekumuki in *Prataparudriyamu.*

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Ramadas Pantulu, Vemavarapu (1873 — 1944)

Vemavarapu Ramadas Pantulu, born at Masulipatem in Krishna district in 1873, was a well-known politician writer and social reformer.

Vemavarapu Ramadas Pantulu was born in October 1873 at Masulipatem (Krishna district, Andhra Pradesh). He was a Brahmin of Aruvela Niyogi sect and hailed from a middle-class family. Ramadas Pantulu had several children and had marriage alliances with the family of Valluri Sury Narayana Rao, a well-known writer and social reformer.

Ramadas Pantulu studied Sanskrit while a child; and had distinguished college career. He graduated from the Christian College, Madras, and took the degree of Bachelor of law (1899) from the Law College, Madras. In his early life Ramadas Pantulu was closely associated with V. R. Swami and Deshbandhu Chittranjan Das.

Ramadas Pantulu set up practice as an Advocate at the District Court at Masulipatam (1899-1911), during which period he edited the *Krishna Patrika*, a high class political weekly, for a year (1907-08). Later, he practised at the High Court, Madras.

Almost from the beginning of his career, Ramadas Pantulu was a member of the Congress Party. He was the President of the Divisional Conference (1915) at Madanapalle (Chittoor district), and of the Krishna-Guntur District Conference (1921) at Nidadavole (West Godavari district). Ramadas Pantulu became the President of the Andhra Swarajya Party in 1922, with C., R. Das as the Founder and V.R. Swami as Vice President.

From 1926, he became a member and leader of the Swarajya Party in the Council of State. He was elected to the Council of State in February 1925 and again in November 1929. But in 1930, Ramadas Pantulu resigned from membership of the Council under the Congress mandate.

Ramadas Pantulu was the Chairman of the Andhra Student's Conference (1924) at Madras. He went as a Delegate from India to the 14th International Co-operative Conference (1934) at London.

Through his lucid writings in the *Krishna Patrika* in the early decades of this century, Ramadas made an intensive propaganda against the partition of Bengal during the days of the Anti-Bengal Partition agitation, which was quite strong in Andhradesa. A public orator, he delivered lectures from public platforms in several places in Madras and Andhradesa about secondary education.

He was the author of the Madras Estates Land Act. For some time he was a member of the All India Congress Committee; and President of the Madras Mahajana Sabha and of the Hindu Mahasabha for several years. Ramadas Pantulu

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was a member of the Central Committee of the National Co-operative Alliance, London, for many years; of the Central Organising Committee of the Imperial Council of Agricultural Research; of the Townsend Committee on Co-operation; and of the Indian Central Banking Enquiry Committee. He was the President of the All India Co-operative Bank and Madras Co-operative Union, the Indian Co-operative Insurance Society.

Ramdas Pantulu was a member of the Central Chamber Enquiry Council, the Madras Bar Council, and the Academic Council of the Senate of the Madras University, the Standing Committee of the Andhra Conference, and the Executive Committee of the Madras Provincial Congress Committee. He was the President of the Madras and Andhra District Congress Committees. Ramadas Pantulu had an active role in the leading political bodies of the Madras Presidency and a fruitful role in all the nation-building activities.

A staunch nationalist in politics and President of the Youth Congress, he exhorted the delegates to work for education on national lines, pointing out how the new scheme of education, inaugurated by Lord Curzon, raised the cost of education so enormously as to deny its benefits to the average man.

Ramadas Pantulu's mode of life was quiet. He was interested in social reforms and delivered several lectures on untouchability and women's education. In his address to the Andhra Students' Conference (1920) at Madras, Ramadas Pantulu pointed out that the students had realised the unsuitability of the present system of Western education to the needs of life; that they were pursuing their education with no definite aim, but with vagure expectations that they would, somehow, be able to earn their livelihood after the completion of their studies; that their college career did not hold out prospects of lucrative avocations in life; that the prolonged and expensive courses of training in schools and colleges did not give them an appre-ciation of mental and moral culture; that the intelligent youth were not happy about university education, but found it a soul-killing drudgery; and that the atmosphere in the academic institutions in which they studied was radically different from what they breathed in their homes and society and their academic training did not help them to adjust themselves to the traditional ways of life.

About secondary educations, Ramadas Pantulu opined that, though defective, it had some advantages, and that one should get the maximum benefit from the existing institutions and modify and improve them to served individual and national needs, until it was replaced by a better system.

Ramadas Pantulu worked for complete independence without retaining any connection with the British Empire. He desired that all Indians should have the freedom of speech, writing and publication. His conduct of the national movement was non-communal and constitutional. Ramadas Pantulu stated distinctly that the elective element should predominate in the Legislative Councils, District Boards, Taluka Boards and Municipalities, which should be responsible to the people but not "kept in the leading strings of the Government."

He laid stress on the introduction of the Village Panchayat system, which had worked so efficiently in ancient India. He suggested the introduction of District and Taluka organisations throughout the Madras Presidency for imparting political education to the people. Ramadas Pantulu was one of the founders of the political, social and literary movements in the Krishna district, along with Kopalle Hanumantharao, Kanta Srirama Sastri, Mutnuri Krishna Rao and Dr. Pattabhi Sitaramayya.

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Ramaiya, B.S. (1905 —)

B.S. Ramaiya, born in 1905, is a well-known Tamil writer with a wide range and outstanding narrative skills.

B.S. Ramaiya joined *Manikkodi*, a Tamil journal, founded by K. Srinivasan and popularised by Va. Rajagopalan (Va. Ra). Under his editorship, *Manikkodi* served as an excellent forum for Pudumaippittan, Ku. Pa. Rajagopalan, N. Pichamurtti. Mauni, C.S. Chellappa, Chidambra Subramanyan and P.G. Sundararajan who explored the range and power of the new literary form of the short-story.

Ramaiya is a prolific writer with a wide range and outstanding narrative skills. He is a humanist, not overtly bothered with techniques. The folk story form is supple enough for him as seen in 'Sivasakti nirutyam'. 'Edirkkatchi'. and 'Kanchikkalaiyam'. All his writings are sculpted around well-chosen plots and exude social sensibility. 'Malarum manamum', with which Ramaiya made his debut, deals with the problems of widow remarriage, a subject which Va. Ra had taken up in most of his writings.

Pirema haram. a novel. pleads for the creation of a society in which women and men. of all castes and religions, are equal and in which reason reigns supreme.

Polygamy, another social evil, is the theme in 'Ennotu majik kanavan' (My former husband). His 'Nakshattirakkulandai' (The child of star) is an artistic exploration of a child's mind.

The theatre cast its spell on Ramaiya. He started with a puranic play, *Ttrotriyin makan* (The charioteer's son. 1957). This won him a prize from the government of Tamil Nadu. The prestigious S.V. Sahasranamam's Seva Stage performed it as well as his later plays, *Panchali shapatam* (Thc vow of Panchali. adaptation of C. Suhrahmania Bharati's minor epic with the same title, 1961), *Malliyam mangalam* (1950).

Poliskaran magal (Policeman's daughter, 1962). *Pu vilangu* (Shackles made of flowers. 1963). *President Panjaksharam*, a play based on Gogol's *Inspector Ceneral*, 1957). *President Panjaksharam* deals with the shady transactions rampant in contemporary personal in public lives, with special reference to local governnent administration.

In 1980, he published his *Manikkodi kalam*, reminiscences of his association with *Manikkodi* invaluable for the students of Tamil literary history, criticism and journalism. His works include *Cinema* (On production and direction of films, 1943), *Nada vilakku* The eternal lamp, novel, 1955), Radionatakam elutuvatu eppadi" (How to write a radio play, 1955). *Tinai vidaittavan* (The one who has performed a good deed, novel, 1961), Kungumappottu Kumarasami (Kumarasami with 'tiiak' on his forehead, short stories, 1963), *Puvum ponnum (Auspicious* and opulent, short stories, 2nd ed. 63).

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Rama Iyer, S. Manjeri

——See under Iyer, Manjeri S. Rama

Ramakoteswara Rao, Kolavennu (1894 — 1970)

Kolavennu Ramakoteswara Rao, born at Narasraopet in 1894, was an eminent freedom fighter and politician.

Kolavennu Ramakoteswara Rao was born on 22 October 1894 at Narasraopet to Viyyanna Pantulu (father), and Rukminamma (mother). His family belonged to the middle-class, and Viyyanna Pantulu, a Niyogi Brahmin, was an Advocate at Narasaraopet. Ramakoteswara Roa was married to Rajyalakshmamma in June 1913.

Ramakoteswara Rao had his lower Secondary education at Narasaraopet, and matriculated in 1908 from the Town High School at Guntur. After passing his Intermediate examination (1911) from the Noble College, Masulipatam, he became a graduate (1915) from the Presidency College, Madras. Ramakoteswara Rao took his B.L. (1917) from the Law College, Madras, and set in practice at Narasaropet.

Epicslike the Mahabharata, classics like the Bhagavadgita, essays, such as 'Prabhavati Pradyumnamu' and 'Vijayavilasamu', modern literature like the writings of Rabindranath Tagore, and Radhakrishnan's 'Idealist View of Life', and the speeches of Mahatma Gandhi had a large share in moulding the career of Ramakoteswara Rao.

Not merely these, but the works of foreigners, such as the 'Rise of the Dutch Republic' by Motley, 'French Revolution' by Carlyle, 'Varieties of Religious Experience' by James and the writings of Dr. Annie Besant immensely influenced him.

Ramakoteswara Rao attended the Indian National congress at Calcutta (1917) and Nagpur (1920). He gave up his legal practice in 1921 and joined the Non-Cooperation Movement. After attending the Congress (1923) at Coconada, he joined the National College, Masulipatam, as its Vice-Principal, infusing nationalist ideas into the minds of his students, amongst whom were B. Gopala Reddi. K. Anand Mohan Sastri and M. Leela Sarojini.

In 1927, he refused to compromise with the proposal of the College to accept aid from the Government and in that year stated a journal, the *Triveni*, at Madras. In 1933-34, he became the Principal of the College at Masulipatam. In 1939, he was elected a member of the Madras Legislative Assembly from Narasaraopet Constituency and continued till 1945.

In 1940, for his participation in the Individual Satyagraha, Ramakoteswara Rao was imprisoned for a year at Vellore and Trichinopoly. Imprisoned in 1942 for participation in the Quit India Movement, he was kept at Vellore and Tanjore Jails.

As a writer, Ramakoteswara Rao, in his *Triveni*, ever emphasised the need for the political, economic and cultural advancement of India, and was keen on promoting inter-Provincial understanding by an exhaustive study of the progressive movements in the different linguistic regions in India and similar movements abroad. Renderings into English in *Triveni* of poems and stories from Indian languages proved very popular.

The *Triveni*, now a quarterly from Masulipatam, is devoted to the triple streams of art, literature and history. Ramakoteswara Rao had training under T. Prakasam, as the Sub-editor of the *Swarajya*, an English daily from Madras (1921-23), which emboldened him to start the *Triveni* subsequently. In 1949-50, he was the Joint Editor of the *Krishna Patrika*,

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Masulipataam. Ramakoteswara Rao was a facile speaker in Telugu and English. He dealt with politics, culture and education and he propagated his ideas through his lectures in Andhradesa, Madras, Karnataka and Orissa, articles in journals and Radio broadcasts. As early as 1921, Ramakoteswara Rao published in Telugu two works, 'Kavuru Pradhani' (The Italian Statesman) and 'Maharashtra Virulu' (The Heroes of Maharashtra.)

Ramakoteswara Rao was in the Congress Party since the beginning of his career and held various positions in it. He was the Publicity Officer and Assistant Secretary in the Andhra Provincial Congress Committee (1921). He was a member of the Indian P.E.N. and of the Telugu Advisory Committee in the Sahitya Academy. He was also on the Committee for translating the Indian Constitution into Telugu.

In 1956-57, Ramakoteswara Rao was the Chief Editor of Southern Languages Book Trust (Madras.) In 1920, he presided over the First Paland Taluk Library Representatives Conference (Gangavaram). He was a member of the Theosophical Society.

Ramakoteswara Rao was sympathetic towards social reform in Andhradesa. He did not observe caste and unteachability, and was guided by the teachings of Theosophy, Ramakrishana and Vivekananda. He felt that western education owed a great deal to democratic thought of England, but was firm in his conviction that national education was beneficial to Indians. He felt that Basic education gave a practical bent to education and emphasised the dignity of labour.

Ramakoteswara Rao believed that nationalism through the Liberation Movements in Europe and Asia contributed immensely to the progress of humanity. But he also felt that international movements expressed through the League of Nations and the U.N.O. and the 'one world' ideal were essential to overcome narrow nationalism and international conflicts. Ramakotewara Rao's idea of the national movement was constitutional.

Regarding British rulers, he said that they were great administrators aiming at high standards in public life, but British interests harmed the cause of Indian progress. He felt that the Liberals in England exerted a healthy influence on the progress of India; and that the British Parliamentary Government had a healthy influence on domocratic growth in all countries.

He felt that up to a point India was benefited by the imperial connection by learning its early lessons in nation-building but it was inevitable that India should break off, for subjection, to any foreign power stunted the growth of a nation. But he welcomed continued and amicable relations between Britain and India.

As for a self-sufficient economy, Ramakoteswara Rao, a regular wearer of Khadi, encouraged cottage industries like the cotton fabrics, carpets and Kalamkari prints, while he was at the National College, Masulipatma. As for the national economy, he said that rapid industrialisation of India was a welcome sign of the age, but the emphasis should be on the traditional agricultural economy and not the sacrifice of the artistic and cultural achievements through mechanisation. The appearance and mode of life of Ramakoteswara Rao were quiet and sober.

A staunch nationalist, Ramakoteswara Rao's work was mostly in the Guntur district and Masulipatam from 1921 to the dawn of independence. His services to Indian culture were amply recognised in the tributes paid to him during the Silver Jubilee Celebrations of the *Triveni* at the Kannada Sahitya Parishat, Bangalore, on 20 November 1954, which happily synchronised with his completion of sixty years.

His *Triveni* had won the encomiums of Jawaharlal Nehru and the Rt. Hon. Srinivasa Sastri. An Address in a sandalwood casket was presented on the occasion to Ramakoteswara

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Rao and it was announced that as a token of appreciation of the services of Ramakoteswara Rao during a long number of years to the cause of India and Indian culture, the Government of India had given a grant of rupees one hundred per month.

As Khasa Subba Rao puts it most aptly, the sympathetic friends of Ramakoteswara Rao "brought out the best in him and made up in some degree for the harsh decrees of a perverse fate that had denied him the fruits of labour commensurate with his ability, intelligence, honesty and integrity."

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Ramakrishna Kavi, Manavalli (1866 — 1957)

Manavalli Ramakrishna Kavi, born at Numgambakkam in Madras in 1866, was an eminent Telugu poet and novelist.

Manavalli Ramakrishna Kavi was born in Numgambakkam, Madras. He studied B.A. with History as his main subject and did his M.A. in Sanskrit later. When he was twenty, he was already proficient in five languages, namely Sanskrit. Telugu. English. Tamil and Kannada. Later, he became acquainted with eighteen languages.

Ramakrishna Kavi was interested in research even from his early age and collected several oriental manuscripts. He became private secretary to Vanaparthi Samsthanadhishwara in 1904, and found many ancient manuscripts in the library of the Samsthanam. He brought out a publication called *Vismruta kavulu* (Forgotten poets), thus bringing many ancient works to light.

Several books like Sriranga mahatmvamu by Bhairavakavi, Kridabhira-mamu by Srinatha, Kumarasamhhavam by Nannechoda Nitishastra muktavali hy Bhadra Bhupala: Paratattva rasayanamu by Phani Bhatt. Tripurantakodaharanamu by Tipparaju, Anargha Raghavamu by Thimma Bhupala, besides Prabandha manibhushanam, Udayanodavam, Iravatacharitram, Dimdima prahasanam, Raghunatha Ramayanam.

Sambopakhyanam, Mudramatyam and Sakala niti sammatam were edited and published by him. He supplied some manuscripts like Varahapuranam to Sri Kandukuri Veeresalingam Pantulu and got them published hy him. While at Vanaparthi, he collected some Kakatiya inscriptions. He also published *The Lithic Records of Hyderabad.*

After working at Vanaparthi for ten years, he was appointed at the Oriental Manuscripts Library in Madras. He toured Andhra along with Veturi Prabhakara Sastri for collecting Sanskrit and Telugu palm leaf manuscripts. He also toured Kerala to collect Sanskrit manuscripts, and published in the 'Dakshina Bharata' series. *Chaturhhani, Tapasavatsa Rajam, Kundamala* and plays like *Kaumudi mahotsavam.*

He could get hold of Bharata's *Natyashastra* and *Abhinava Bharati* in his tours. Three volumes of his work came out during his life time through the Baroda Oriental Research Institute. The fourth volume was published after his death. His commentary on *Natyashastra* brought him worldwide reputation. Further. he got the rare manuscripts in Tanjavur library separated from the best of books. He also toured Rayalaseema districts and Northern Circars for collection of manuscripts.

He wrote articles in English as well, published under the title, *Literary Gleanings on*

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Sanskrit Literature. He was also commissioned by Madras University to render the Mackenzie Volumes (in Telugu) into English. Later, he was appointed Education Officer under the Tirumala Tirupati Devasthanam.

He set up a journal for Oriental research and published a number of articles in it. In 1940, he was appointed Head of the Sanskrit section at Sri 'Venkateswara Oriental Research Institute, and worked there for about fourteen years.

He was given the title of 'Kavi' at an early age. He wrote *Mrigavati* and *Vasantavilasam* in the classic prabhandha style. He also used a pseudonym, Kalankakavi. He wrote a novel, *Samtapa savatsanjam,* for the benefit of students, and rendered into Telugu thirteen plays of Bhasa. Two of them, including *Karnabhara,* were printed.

His own play *Kalingasena is* available up to three acts. At the age of sixty-nine he published his most important work on Sanskrit *Natyashastra* under the title *Bharata kalasam.* He published many essays on literature in Sanskrit, Telugu and English.

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Ramakrishna Paramhansa (Sri) (1836 — 1886)

Ramakrishna Paramhansa, born in Navadvip in Bengal in 1836, was an eminent spiritual teacher of modern India.

In the 18th and 19th centuries, the Indian and Western civilisations had come in close contact. As a reaction great many Indians came up and they ushered in a new spirit in India. Says Spear, the Historian, "If Ram Mohan Roy was the mind, Dayananda the physical arm, Ramkrishna was the soul of the new India". A very remarkable response came from Paramahansa to the closer contacts of the two civilisations. Ramakrishna had two ideals, one liberation, and two, service to God in man.

He observed that there were differences in different religions and faiths. Even Vedanta had three different schools. namely, dualism, qualified-monism and monism. Ramakrishna asserted that none of these schools was exclusive; these were only successive steps for an aspirant seeking oneness with God.

Ramakrishna taught and stood for understanding, reconciliation and friendship amongst mankind, irrespective of their religion, customs etc. He believed in facing the situation and not in fleeing from the world as a cure from suffering and distress.

Sri Ramakrishna was born at Gadadhar Chatterjee in February 1836 at Kamarpukur in Hooghly district. His father, Khudiram, a poor but highly respected Brahmin who made both ends meet with difficulty by working at odd jobs open to his caste, originally lived at Deria, two miles from Kamarpukur, but had to leave that village because he had offended the local zamindar by refusing to give false evidence on his behalf in a lawsuit. The zamindar began so to persecute him that he had finally to leave the village and came over to Kamarpukur where a friend gave him some land to build a house on and to farm. In was here that Sri Ramakrishna was born.

As a boy, Sri Ramakrishna enjoyed the love and affection of the entire village. He had good looks and fine artistic gifts. He sang well, mimicked to perfection those who gave themselves airs, acted an sculptured like a real master. For his age, he was also unusually wise and clever. Once in a debate scholars had reached a dead end, trying to find a solution to

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a philosophical problem. Sri Ramakrishna shyly offered a commonsense solution, which everybody hailed as the best. He was also extremely sensitive to natural beauty. He once saw a line of white cranes flying against dark monsoon clouds. This so excited him that he fell down unconscious on the ground.

Sri Ramakrishna was duly sent to school, but he did not like the environment there. He particularly disliked the idea that one should learn only to earn money. He often neglected going to school and soon dropped out altogether. He, instead, spent his time visiting monks who often halted at Kamarpukur on their way to Puri. He loved to do them small personal services and listen to their talks and songs. Sometimes, he borrowed their manioc robes and put them on.

Khudiram died when Sri Ramakrishna was seven. This brought about a marked change in Sri Ramakrishna. He became now thoughtful and reserved. Soon, the time came when he should have his sacred thread. While preparations were going on for this, he created a crisis by demanding that his nurse-maid, a widow of an inferior caste, be allowed to give him the first alms as a Brahmin. This was against caste rules, but because he was adamant, the family had to give in.

We next see Sri Ramakrishna in Calcutta living with his elder brother, Ramkumar, and making half-hearted efforts to study and earn money. Shortly after this, when Ramkumar was appointed a priest at the Kali temple of Dakshineswar founded by Rani Rashmoni, Sri Ramakrishna joined him as his assistant at the request of Rani Rashmoni and her son-in-law, Mathur. Later, when Ramkumar died, he took over as the priest.

While he worshipped at the Kali temple, the thought struck him: "What proof is there that Kali is not merely an idol? Others may have seen Her, but I have not. How do I know then that She exists at all?" He then began to pray day and night asking that Mother Kali appear before him. He hardly ever ate or slept. He rolled on the ground crying like a child and rubbing his mouth on the earth till it bled. Passers-by thought he was crying because he had lost his mother. One day, he was so impatient for a vision of Mother Kali that he decided to commit suicide. He seized a sword and was about to strike himself with it when he felt as if a vast sea of light was surging towards him and was about to overwhelm him. In the midst of this light, Mother appeared and held him by the hand. Sri ramakrishna fell down unconscious on the ground. After that time, he had visions of the Mother whenever he wished. He always felt Mother was looking after him and he had nothing to worry about.

But he was not to be content with this. He wanted to know God in as many ways as possible. He did not want any secret of religion left unknown, any peak in religious experience left unscaled. He asked Mother to help him in his religious adventures. Mother too was most obliging, for competent teachers began to arrive as and when he needed them. With their help he was able to make whatever experiments he wished to make with religion. He tried even those bizarre ones which people usually shun.

The interesting point is that he succeeded with each one of them, and that within the shortest possible time. The last experiment he was to make within the Hindu fold was with non-dualistic Vedanta. This is considered most difficult and, according to some, the culmination of all religious experience. This too, Sri Ramakrishna completed with equal ease and speed.

He now turned to other religions—for instance, Islam and Christianity. He practised both under expert teachers. When he practised them, he stopped visiting temples or saying Hindu prayers. For all practical purposes, he was no longer a Hindu. Finally, he had visions of Mohammed and Christ who, he felt, merged into his being.

Sri Ramakrishna did not stop even here.

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Whenever he heard of a new religious movement, he took the earliest opportunity to meet its exponents and study it. This was what brought him into contact with Maharshi Devendranath Tagore, Keshab Chandra Sen, Swami Dayananda, Vijaykrishna Goswami and other religious leaders of the time. He had this passion to study new methods of God-realisation throughout his life. He did not reject a religious thought or practice just because it was new. He considered every sincere attempt to realise God valied and gave it due respect. On this question, he cited the example of people's food-habits. All people, he argued, do not like the same kind of food, for their tastes differ and so also their capacities for digestion. The same phenomenon is observed in the case of religion also. Here, too, people have their different tastes and requirements. It is therefore wrong to insist that all must follow the same method. So far as he was concerned, he used all methods with equal facility.

Sri Ramakrishna had remained indifferent to worldly affairs till now. His mother felt greatly concerned about him, but did not know what to do. Some neighbours suggested that he might improve if he got married. She accordingly began to look for a suitable bride. Sri Ramakrishna himself began to take much interest in the affair and even mentioned who was his bride-designate. This turned out to be Sarda, the six-year old daughter of Ramachandra Mukherjee of Jayrambati, three miles from Kamarpukur. Sri Ramakrishna was then twenty-three years.

After the marriage, Sri Ramakrishna returned to Dakshineswar and plunged into his spiritual experiments again. He behaved as if he had forgotten all about Sarada. When Sarada came there on her own after some years, he asked her, 'Have you come here to drag me into worldly life?" Sarada's firm reply was, "Far from it; I have come to help you." This made Sri Ramakrishna extremely happy. He began to treat her with great affection and taught her various techniques of realising God. She became, in fact his first disciple. He trained her so that she might herself be a spiritual teacher later in her own right.

Soon word went round about Sri Ramakrishna's unusual life and character. People of all faiths and communities began to come to him to share his spiritual wisdom. Many among those who visited him were English-educated people. Those who came once, came again and again. They were struck by his wisdom, humility, indifference to worldly possessions and love of God. The top people of Calcutta became his friends and admirers. Although many people came to him, they were not the kind of people Sri Ramakrishna really cared for.

He was looking for young men whom the world had not yet tainted and who were ready to sacrifice everything for the sake of God. Such young men did come. They are now well-known names in the religious history of the world. The most important of them was Narendranath Dutta, later famous and respected throughout the world as Swami Vivekananda.

Sri Ramakrishna passed away in August 1886. His disciples headed by Swami Vivekananda founded a monastery, which first occupied a rented house in Calcutta but was later shifted to its permanent site at Belurmath on the Ganges. Swami Vivekananda attended the Parliament of Religions held at Chicago in the U.S.A. in 1893 and spoke on Hinduism.

He immediately became world-famous. When he came back to India after teaching religion for four years in the West, he was given a hero's welcome. His success in the West was interpreted by his countrymen as the success of Indian culture and civilisation. The real renaissance began in India after this.

What exactly did Sri Ramakrishna teach? Did he teach a new religion? He did not. He accepted all existing creeds and dogmas, but pointed out that none of them represents the ultimate truth, which is beyond all creeds and dogmas. Sri Ramakrishna taught that God-

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realisation is the only goal of life. Money, power, position, etc.—all these may be desirable, but they cannot give real happiness to man. Only when man becomes one with God does he achieve lasting peace and happiness. He asked men never to lose sight of this supreme goal of life.

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Ramakrishna Pillai, K. (1879 — 1916)

K. Ramakrishna Pillai, born in 1897, was an eminent journalist in Malayalam.

K. Ramakrishna Pillai is an unforgettable name in the field of journalism in Malayalam. Better known as 'Swadeshabhimani', which in fact was the name of the paper he edited, he set an example of devotion, sacrifice and fearless editing in the field of Malayalam journalism.

Even during his student days, the rebel in Ramakrishna Pillai revolted against corruption in administration and injustice and inequity in society. He developed early interest in journalism, and started writing a column, 'Letters from Neyyattinkara' in some of the papers of the day. Strength of conviction, idealism and uprightness were the main qualities of his mind reflected in these columns.

He took up the editorship of the journal *Kerala darpanam* in his student days (1900) and for that venture he was thrown out of his house by his uncle. However, he opened a new vista in the profession through his editorship. Later, he accepted the editorship of *Malayali* also. The next year he was requested to take charge of a new magazine called *Keralapanchika* which he edited till 1903.

Ramakrishna Pillai started his career as a journalist at a time when the Indian press, as a whole, was at the threshold of a change. Because of the growing influence of the national liberation movement, the Indian press was becoming more and more aggressive and dynamic.

There was widespread opposition to the stringent press laws, and Ramakrishna Pillai took up the leadership of such patriots in Travancore. He started a- publication of his own, namely *Keralam,* which laid equal stress on social reformation and administrative reforms.

In 1905, the famous *Swadeshabbimani* came into existence. First published from Vakkom, it was shifted to Trivandrum later. It was one of the foremost publications in the State which raised effective resistance against the notorious press laws. Through his writings Ramakrishna Pillai exposed the true nature of palace politics and corruption and favouritism rampant in the corridors of power.

During this period he found time enough to continue his legal studies and also edit two other periodicals namely *Vidyarthi* and *Sarada* (the only women's magazine of the time). He used the columns of his paper to launch an attack on authorities who indulged in anti-social activities. "Very intelligent people like Achary dwindle like blades of grass in breeze. In such circumstances they depend on legislations which are framed with the intention of strangling people's liberty. But such excesses of administrators could be countered by the opposition of the people."—so ran an editorial in *Swadeshab himani* on

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the then Dewan of the state, P. Rajagopalachary.

As a reaction to this, a royal proclamation was issued on 26 September 1910 deporting Ramakrishna Pillai from Travancore and confiscating his press and paper—a martyrdom for a righteous journalist in the service of his countrymen.

The action of the government was severely criticised by national papers, and the Malayali Association of Malaysia presented Ramakrishna Pillai a gold medal with the word 'Swadeshabhimani' inscribed on it.

Ramakrishna Pillai is also remembered as a writer, critic and social reformer. He enriched the Malayalam language with varied contributions to biography, history. literary criticism, etc. He spoke out, loud and clear and at times with virulence, on the authors he criticised.

His criticism of the novels of C.V. Raman Pillai and Balakalesavadam are examples. The short biography of Karl Marx written by him is the first Marxist document in Malayalam. He also wrote books on Socrates, Columbus. Franklin and Mahatma Gandhi.

His book on Gandhi is the first biography of the great national leader in any Indian language. Perhaps his most important work is *Vrittantapatra pravartanam* (1912), a dissertation which elucidates the functions and techniques of journalism.

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Ramakrishna Rao, Abburi (1896 — 1979)

Abburi Ramakrishna Rao, born in Krishna district in 1896, was an eminent Telugu poet and fiction writer.

Abburi Ramakrishna Rao was born in Krishna district and became a poet early in his life. He wrote his first poem 'Jalanjali' in 1909. which was published in 1914 when he was still a student. He studied Sanskrit at Maharaja's College, Mysore. Early in his life he came into contact with the great freedom fighter Pattabhi Sitaramaiah and an eminent poet Challapilla Venkata Sastri who left his impression on his thought.

One of his early works is 'Mallikamba', a tragic love story in verse. During 1917-1919 he lived at Santiniketan and was inspired by Rabindranath Tagore. He learned Bengali and studied the political and philosophical writings of Sri Aurobindo. He wrote 'Oohaganamu', a poem that reveals his imagination and fine poetic technique.

On his return from Santiniketan, he contributed his essay 'Abhinava kavita prasamsa' to the first literary supplement of *Andhra patrika.* Coming under the impact of the Indian freedom struggle he wrote a *Burra katha* (a ballad) on the tragedy of Jalianwala Bagh which was immediately banned by the British government.

Another poem by him, 'Suryaraju kathalu', published in the cultural weekly *Krishna patrikas* became equally popular. He also wrote 'Nadisundari' during this phase, and it is acclaimed as one of his best poems. And, for a change, he wrote a detective novel *Mangalasutram.*

Ramakrishna Rao was appointed the first Telugu lecturer at the newly established Andhra University in 1926. Later, he became the University librarian. He now read many classics of world literature and sensitively grasped the

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literary trends in several languages. He was the first Andhra poet who read the Manifesto of the Progressive Writers Association based in London, and encouraged Sri Sri to study it himself.

He was one of the founders of the Indian Progressive Writers' Association. He studied Marxism and was attracted towards it. He also read the books and articles of M.N. Roy and was thoroughly impressed with his ideas.

In 1939 he founded the 'Indian Renaissance Association' along with M.N. Roy, Tarkatirtha Lakshmana Sastri Joshi and Agyeya, the Hindi writer. His connection with the doctrinaire communism was, however, short-lived.

Ramakrishna Rao was a guiding spirit for many modern poets. He was equally a good actor and producer of plays, introducing many modern techniques in dramatic production. His poetic output is meagre but rich in content. He was a fine craftsman and master technician, besides being an intellectual who tried to enrich human values through his writings. His other well-known poems are 'Thetagiti', 'Dwipada' and 'Mutyalasaram'.

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Ramakrishna Rao, Burgula (1899 — 1967)

B. Ramakrishna Rao, born at Padakal in Mahbubnagar district in 1899, was a noted leader of the freedom movement in Telangana.

B. Ramakrishna Rao was a noted leader of the freedom movement in Telangana, which formed part of the former Hyderabad State. He was one of the founder-members of the Hyderabad State Congress and was actively associated with it from 1938 to 1956.

Ramakrishna Rao was born in a middle-class Brahmin family on 3 March 1899 in a village called Padakal in the Mahbubnagar district. He had his school education at the Excelsior and Dharmavant High Schools, Hyderabad. He was a brilliant student throughout. He secured a first class with distinction in Persian in the Intermediate examination from the Nizam's College, Hyderabad, and stood first in the first class in the B.A. examination from the Fergusson College, Poona (1921). As an undergraduate he was awarded the Ellis scholarship of the Bombay University. In 1923, he took his LL.B. and enrolled himself as an advocate of the Hyderabad High Court.

As was the practice then, particularly among the Brahmins, Ramakrishna Rao was married quite early, in his thirteenth year (1912). On the death of his wife in 1920 he married again (1923). His second wife was Anantalakshmi Devi.

As a professional lawyer, Ramakrishna Rao was inevitably drawn towards the State politics and the nationalist movement outside his own State. The nationalist leaders of Hyderabad rightly concentrated on literacy and social reforms as the necessary preparatory steps towards political reforms.

Rao was one of the Secretaries of the Hyderabad Social Conference, the Subjects League, the People's Convention (1937), etc. He was also an member of the Hyderabad Reforms Association. He organised the Telugu Conference and the Karnataka Conference, which were outwardly socio-cultural organisations.

In open defiance of a Government been Rao and others founded the Hyderabad State Congress in 1937 and Rao became a member of its Executive Committee in 1938. As he became more and more involved in the State politics, Rao could not concentrate on his profession as

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a lawyer, in which he was shaping very successfully. He was elected President of the Andhra Congress for three years and courted imprisonment during the 'Quit India' agitation of 1942.

Up to 1945, the Communists formed part of the State Congress, but in that year they were expelled for their extremism. However, the Congress continued to be split between two factors, one led by B. Ramakrishna Rao and another by Swami Ramananda Tirtha, the former professing Gandhian methods to force the Nizam to grant true representative government and the latter advocating militant action. Unity was at last restored by Vallabhbhai Patel, who favoured Rao.

Following the Police Action of September 1948, Major General J.N. Chaudhuri was appointed Military Governor of the Hyderabad State. In 1950, civil rule replaced military rule and M.K. Vellodi, a senior civilian officer, was appointed Chief Administrator. To assist him four Ministers were appointed by the Government of India and four others were chosen from the State Congress Party. The leader of this group was Rao, who held the portfolios of Revenue and Education from June 1950 to March 1952. He was the moving spirit in the Ministry and chalked out a scheme of land reform.

When the General Elections were held in 1952, Rao was elected from the Shadnagar constituency and became the Chief Minister of the first popularly elected Ministry of the Hyderabad State, which post he held from March 1952 to October 1956. During this period he sternly put down the extremist activities of the Communists, who condemned him as a Rightist and a capitalist Congressite, and by his dispassionate approach and great talent, kept together the opposing factions within his own party.

In October 1953, the Andhra State was formed. In 1956, the Hyderabad State was cut up into three linguistic units, viz., Kannada-speaking (Karnataka), Marathi-speaking (Marathwada) and Telugu-speaking (Telangana) to be merged respectively with Mysore, Bombay and Andhra. The Statues Reorganisation Commission made an exception in the case of Telangana and declared that while Karnataka and Marathwada could seek merger immediately, Telangana was to remain aloof for a period of five years and then merge with Andhra if two-thirds of its legislature favoured it.

Rao opposed this delay and argued that if separation was perpetuated, vested interest would develop and merger at a later date might become difficult. The Central leaders were convinced and Telangana was merged with Andhra. On 1 November 1956, the new State of Andhra Pradesh was born and simultaneously Rao lost his Chief Ministership. N. Sanjeeva Reddy became the Chief Minister of the new State and Ramakrishna Rao was appointed Governor of Kerala, which post he held from 22 November 1956 till July 1960. He was Governor of Uttar Pradesh from 1960 to 1962. He died on 15 September 1967.

Rao was an orthodox Brahmin and even when he was Governor took lessons in the Vedas daily from a learned Pandit. He was scholarly and sober, not given to making fiery speeches or demonstrations. He led a simple life and hated paraphernalia and any show of pomp. He was a linguist and could speak fluently, besides Telugu, his mother tongue, Kannada, Marathi, Urdu and Hindi. He was also learned in Persian and Sanskrit. He was a voracious reader and a great lover of books. He translated Omar Khayyam's poems into Telugu. The Andhra and Osmania Universities conferred upon him the degree of D.Litt. (*honoris causa*).

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Ramakrishna Sastry, Malladi (1905 — 1965)

Malladi Ramakrishna Sastry, born in 1905, was an eminent Telugu short story writer and poet.

Malladi Ramakrishna Sastry was a short story writer. Graduating from Machilipatnam, he proceeded to Madras to take his M.A. degree and later settled there. His interests were wide and varied, from the Vedas and puranas down to folklore and Western cinema.

He was proficient in a number of languages—English, Telugu, Sanskrit, Hindi, Gujarati, Kannada, Urdu, Pali, Marathi and Bengali. He was one of those who defended the Devadasi system when others condemned the institution and sought to abolish it altogether. He held that the devadasis were not just fallen women but preservers and promoters of fine arts who had dedicated their lives to bhakti and shringara. To him art was not merely enjoyment, but also creation. And enjoyment did not have to be defilement, it was aesthetic pleasure.

He was an exponent of 'Amalina shringara' (Platonic love). He went to Tanjore to transcribe the works of Muddupalani *et al*, and was instrumental in bringing out critical editions of such books as *Hamsavimshati* through the Srinagar Kavya-grantha Mandali of Machilipatnam. He wrote for films too, though he devoted a lot of time to writing stories, poems and literary essays .

Ramakrishna Sastry has some two hundred stories and an equal number of literary essays to his credit. Some of his short-stories are collected and published in ten volumes: *Alloneredu* (1957), *Muni goranta* (1957), *Rasamanjari* (1957). *Mattakokila* (1960), *Kamunipurnami* (1960). *Chengalva* (1960), *Chitrashala* (1960), *Rangavalli, Dodammi* and *Swara mela*. There are others yet to be collected. His stories stand apart as masterpieces of literary art.

They are full of variety. Sastry evokes a fairy tale atmosphere with his flowery classical style as in 'Kamunipurnami' and a 'Chengalva'. He can be sarcastic and sardonic as in *Ardha nari*. In *Tatayya kathalu* (Grandfather's tales), he creates a character called Tatayya (grandfather) in his own image to represent what is best in our tradition.

He can humanise a dumb animal as in 'Kanukali' and evoke pathos. As a writer of prose, he ranks very high. His style is subtle, sonorous and allusive. Sastry wrote some beautiful lyrics too. Had he confined himself only to lyrical poetry, he would have been an excellent romantic poet.

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Ramakrishna, Tenali (1485 — 1575)

Tenali Ramakrishna, born in 1485, occupied a highest position among the poets Telugu literature.

The first efflorescence of Romanticism in Telugu literature took place in the 16th century, and Tenali Ramakrishna occupies a high position among the poets who viewed with one another in enriching literature in that age. His original

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surname was 'Garlapati', but he acquired the new surname because of his association with the town of Tenali.

He is believed to have been one of the eight great poets—Ashtadiggajas—who adorned the court of the Vijayanagara emperor Krishnadevaraya. His gift of repartee and love of fun and pranks made him some kind of a folk hero in South India, with the result that the power and originality of his poetical works and the rare felicity of his phrasing remained largely unknown to the general public even among the Telugu people.

Three of his narrative poems have survived, and his *Panduranga-mahatmyamu is* rightly regarded as one of the pancha-kavyas in Telugus whose study is a must for those who aspire to be sound scholars in the language. He was initially a Shaivite, and his name appears as Tenali Ramalinga Kavi in his first poem *Udbhataradhyacharitramu.* He appears to have embraced Vaishnavism subsequently, perhaps because of his association with the Vijayanagara court.

He extols Bhattaru Chikkacharya as his guru in *Panduranga-mahatmyamu*, a work intended to glorify a Vaishnavite place of pilgrimage. The last poem *Ghatikachala-mahatmyamu* also deals with the sanctity of another Vaishnavite pilgrimage centre.

Udbhataradhya-charitramu, a poem in three cantos, is based on an episode in Palakuriki Somanatha's *Basavapuranamu,* and deals with the Shaivite preceptor Ddbhata, and incidentally with the sanctifying quality of the holy city of Kashi (Varanasi). A laudatory verse on Vishnu in the invocation to the gods at the beginning of the work shows that the poet was free from religious bigotry.

Panduranga-mahatmyamu, a poem in five cantos, reveals the flowering of Ramakrishna's poetic genius, and belongs to the class of poems known as kshetramahatmya-kavyas which are intended to describe the glory of some place of pilgrimage. These poems narrate the story of despicable sinners who are freed at once from the taint of sin by merely visiting a place of pilgrimage.

The greatness of Panduranga and his kshetra is brought out through nine stories in the poem, but easily the most notable among them is the account of the rake Nigama Sarma who is redeemed by a visit to the holy place.

The poet's presentation of a middle class household and his portrayal of Nigama Sarma's sister, who is fond of her wayward brother and tries to persuade him to mend his ways and give up his profligacy, are memorable. The felicity of the poet's narration and his deft phrasing have added to the beauty of the work.

Ghatikachala-mahatmyamu, a poem in three cantos, is also a Vaishnavite work, intended to sing the praise of Yoga-Lakshmi-nrisimha, and His shrine on Ghatikachala. Ramakrishna wrote the narrative part of the poem, but the exordium appears to have remained unfinished when he passed away, and the poem was subsequently dedicated by his grandson to the Maharashtrian ruler Khandoji.

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Ramkrishnaiah, Korada (1891 — 1961)

Korada Ramkrishnaiah, born in 1891, was an eminent scholar and poet of Sanskrit, Telugu and English.

Korada Ramkrishnaiah was a scholar of Sanskrit, Telugu and English. In his early years he composed short poems on patriotic themes but his main talent found expression in the

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field of Telugu linguistic studies, poetics and literary criticism.

He was the author of *Andhrabharata kavitavimarashanamu, Kalida suni kavita pratibhalu* and other literary essays. He read several scholarly papers at the sessions of All India Oriental Conferences. *Sandhi, Dravidian Philology, Dravidian* Cognates are among his works of importance.

He worked as lecturer at Maharaja's College, Vijayanagaram, and as Head of the Department of Telugu in Madras University. At the Madras University he infused a new critical outlook in the study of Telugu language and literature.

His first publication was a critique on the *Andhra Mahabharata (Andhrabharata kavitavimarshana*mu), the earliest extant work in Telugu. It was a new approach to the study and appreciation of literature. He also published numerous literary essays and works like *Kalidasuni kalapratibhalu* (Mind and art of Kalidasa), expounding the substance and technique of literary criticism.

After the publication of the critique on Bharata, Ramakrishnaiah was drawn more to comparative Dravidian philology to which he made some important contributions. He published *Studies in Dravidian Philology* (1935) explaining the agglutinative character of the Dravidian languages, and *Dravidian Cognates* (1945), a collection of cognate vocabulary in the major Dravidian languages with linguistic notes and a valuable introduction. In the numerous research articles which he published, he brought out a wealth of material on comparative Dravidian Philology and the development of the Telugu language. Some of them are 'Dravidian Languages and Prakrits', 'Drnidian Phonetics' (I to 111), 'Antasthas in Dravidian' Languages'; 'Dravidian Inflexion', etc.

The book *Sandhi* (1935) deals with the principles of euphonic combination in Telugu from a historical point of view. Here Ramakrishnaiah says, "Most of the grammars of the Telugu Language are merely of prescriptive nature. The Telugu grammarians, and for the matter of that, all Indian grammarians, have in the analysis of their vernaculars followed the principles which the grammarian Panini has adopted in his analysis of the Sanskrit language.

He mentioned the differences between the old Vedic and later Sanskrit by drawing a distinction between them as 'chhandas' and 'bhasha'. But the Telugu grammarians were generally very conservative in recognising the changes due to the growth of language."

Ramakrishnaiah felt that a complete study of the grammar of a language *requires* an intercomparison of the grammatical facts of closely allied languages and hence he made an attempt to introduce the historical method into the field of Telugu grammatical studies. Sandhi proved to be a stepping stone for tracing further the history and development of the Telugu language.

Another scholarly book, *Dakshina desha bhasha saraswatamulu*, was published in the year 1949. In this book he made an attempt to deal with the various aspects of 'deshi' language with a view to getting at the common literary and prosodial tradition, underlying the development of the indigenous forms of literature in South India.

The object of this work was to rouse the interest of the students in a comparative study of a Dravidian prosody and of forms of indigenous literature of South India. While Korada Ramakrishnaiah was working as lecturer at Maharaja's College, Vijayanagaram, he gave lectures on the history of Telugu literature and its growth, and later published *Bhashotparti kramamu bhasha charitamu.* The books *Bhasha charitra vyasamulu* and *Andhra bharata kavita vimarshanamu show* the depth of his scholarship and his keen analysing faculty.

Besides original works, he edited a number of classical Telugu works for the Madras University namely *Vishnupuranamu,*

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Vishnumayanatakamu, Navanatha charitramu, Palatattvarasavanamu, Vallabhabhyudayamu, and *Kumarasambhavamu.*

He presided over the Telugu section of the All India Oriental Conference at Tirupati in 1944 and over the Dravidian Culture section at Dharbhanga in 1947. He was the recipient of a State Award in 1949-50 for his *Telugu Language: Its Origin and History.*

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Ramakrishnamacharyulu, Dharmavaram (1853 — 1912)

D. Ramakrishnamacharyulu, born in 1853, was one of the most well-known modern Telugu dramatists.

Dharmavaram Ramakrishnamacharyulu one of the most well-known modern dramatists of Andhra, was born at Dharmavaram. a town in Anantapur district. His father settled down at Bellary as a Telugu Pandit in a local college.

A prodigy who could recite and reproduce Amara*kosha* at the age of three. Ramakrishnamacharyulu became proficient in Sanskrit, Telugu and English at a very early age. After passing the Pleader's examination. he settled down as a lawyer at Bellary.

The Kannada Yakshagana performances in the town inspired him to play writing. He wrote *Swapnaniruddham* (1886) in Kannada which was a great success on the stage when performed by his own troupe, Sarasa Vinodini Sabha.

Dharmavaram then ventured to write a play Chitra naleeyam (1887) in Telugu, which brought fame both to the Sabha that performed it and to the director-cum-actor writer. Following the success of this venture, Dharmavaram wrote twenty-nine plays, out of which fourteen were published.

Two of his Kannada plays *Swapna Aniruddha natakamu* and *Upendravijaya*, and thirteen Telugu plays still remain unpublished. Among the thirteen plays in Telugu, manuscripts of only five plays are available with his sons at Bellary.

Among the published plays, *Chitranaleeyamu* (1887) was the first. Then followed *Savitri chitraswamu* (1889), *Vishada sarangadharamu* (1889), *Chirakari* (1891), *Brihannala* (1896), *Varudhini* (1896), *Paduka pattabbishek*amu (1905), *Prameelarjuneeyamu* (1905), *Prahalada muktavali* (1915), *Abbignana manimanta natakamu* (1916), *Panchali swayamvaramu* (1918), *Mohini Rukmangada* (1920) and *Roshanara Sivaji* (1922).

In all these plays, Dharmavaram blended the Indian and Western modes of dramatic writing. He divided the plays into acts and scenes and retained the convention of Nandi Prastavana. In some he included even a Purvaranga (prologue) and an Uttara ranga (epilogue).

His *Vishada sarangadharamu* is the first tragic play in Telugu and he continued the genre in *Ajamila* (an unpublished play) and *Paduka Pattalhishebamu* in which the tragic flaw in the protagonist led to his fall. All his plays, except *Varudhini*, are five-act plays.

As the director of all his productions, Dharmavara, introduced a new trend in Telugu theatrical presentations by making his actors 'sing' both the poems and the songs. Thus he became the originator of a strong Telugu theatrical tradition - the musical drama.

His *Vishada sararigadharamu* is the first Telugu tragedy. In an extensive introduction to the play, Dharmavaram maintains that Rajanarendra, father of Sarangadhara (in this

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partly mythical, partly imaginative play), is the protagonist of the play. Due to an overbearing 'kama' (desire), the king succumbs, and hence the tragic end.

Dharmavaram also constructed a theatre exclusively for his own dramatic troupe. He performed his plays not only in the major towns of Andhra, but also in Madras, Mysore and Hyderabad. His influence on Telugu drama was so marked that he was given the title Andhra nataka pitamaha '

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Ramakrishnan, Katammanitta (1935 —)

Katammanitta Ramakrishnan, born at Katammanitta in 1935, is an eminent Malayalam poet.

Katammanitta Ramakrishnan was born in the village Katammanitta near Pathanamthitta. He took his degree in 1957 and was in Calcutta in search of a job in the following year. In 1959, he left for Madras where he became an employee of the Postal Department. Eight years later he was transferred to Trivandrum which has been his home since.

Ramakrishnan's poetic personality is the complex product of the influence of his devout maternal grandfather, Marxian thought, Gandhian philosophy and the diverse life-styles he saw in different parts of Calcutta. He is a modern poet in the sense that he has broken away from the traditional metrical composition and romantic sensibility. But metrical verse is not alien to him.

His poems have the musical quality of Changampuzha Krishna Pillai. Like many others of the times he is a rebel advocating new values of life and a new sensibility in art. His poems abound in social sarcasm and irony. 'Purushasuktam', 'Kiratavrittam', 'Manavajivitam', 'Dasaparinamam', etc. are some of his better known poems. These have been collected and published. He was awarded the Kayikkara Kumaran Asan Prize in 1984.

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Ramakrishnan, Malayattor (1927 —)

Malayattoor Ramakrishnan, born at Kalpathi in 1927, is an eminent Malayalam fiction writer.

K.V. Ramakrishna Iyer, popularly known as Malayattoor Ramakrishnan, is a native of Kalpathi, a town situated in the district of Palghat. He had his schooling at different places in the erstwhile state of Travancore. He graduated in 1946 and took his law degree three years later. Until 1955, when he was appointed a Magistrate, he had worked as tutor, cartoonist, lawyer and sub-editor for short periods.

In 1956, he joined the Indian Administrative Service from which he resigned in 1981. After this he was chairman of the State Lalit Kala Akademi for a few years. Now he is a freelance writer.

A prolific writer, Ramakrishnan has to his credit sixteen works of fiction including three detective novels, eleven collections of short-stories, a book of memoirs and another one

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dealing with the Indian Penal Code. He is remarkable for his capacity to identify the problem confronting himself and his contemporaries and for the sense of humour and realism that characterise his writings.

The novel *Verukal* (The roots), which *is* full of intimate autobiographical touches, won him the Kerala Sahitya Akademi Award in 1966. *Yantram* is a voluminous novel for which he was presented with the prestigious Vayalar Award in 1979. It graphically describes the life of the I.A.S. fraternity with all its intricacies. The theme of *Amritam tedi* (In search of ambrosia) is the freedom struggle of 1857.

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Ramakrishnayya, Mocherla (1904 — 1983)

Mocherla Ramakrishnayya, born at Nellor in 1904, was an eminentTelugu poet.

Mocherla Ramakrishnayya took his B.A. and L.L.B. degrees from Madras University, and practised law at Nellore. A descendant of Mocherla Dattappa, a Telugu poet of the eighteenth century, known for his satirical and impromptu verses, Ramakrishnayya too was a gifted poet. He learnt the poetic art as a disciple of Durbha Subrahmanya Sarma of Nellore.

His poetry is characterised by verve and vivacity and is couched in elegant diction. He has more than twenty poetical works to his credit, besides one or two works in prose. His works are *Maruti shatakamu, Ramanandalahari, Girija kalyanamu* (in prose, adapted from Kalidasa's *Kumarasambhava), Ganga lahari Atmabodhamu, Prachanda bhargavamu* (a drama with Parashurama as hero), *Tyagamahima, Amritakalashamu, Premalila, Chhatrapati Shivaji, Sharada prasadamu, Telugu rachayit*rulu (in prose), *Abhijnana Shakuntalamu* (a Telugu rendering, adapted for the the stage), *Anargha bhargavamu Dhruva rupakamu. Guru shishyulu, Svatmarpanam, Ratnaharamu, Gurudeva, Premachihnamu,* Hamsasan*deshamu* and *Amaragauravamu.*

Of these works, *Amritalkalashamu* is considered the best for poetic excellence. The mellifluous quality of his poetry earned him the title of 'Sarasakavi'. 'There is a lone poetical work by him called *Sharadaprasadam* which proves his mettle as a poet in Sanskrit also.

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Ramakrishnayya, Polugundla (1911 —)

Polugundla Ramakrishnayya, born at Darbhalamitla Khandriga in Nellore district in 1911, is an eminent Telugu playwright, critic and actor.

Polugundla Ramakrishnayya was born at Darbhalamitla Khandriga in Nellore district in a family of agriculturists and Sanskrit scholars. He had his early education in Sanskrit and later studied at Nellore .

Ramakrishnayya is a playwright. well-known for his popular one-act play. *Tupanu* (Storm; actually a storm in a tea-cup). *Tupanu is* a humorous play with a theme that revolves around adolescent love between a boy and a girl of two Reddi families, which is unknowingly approved by the boy's domineering father.

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The sustained humour of the play, which regales the audience with laughter, is inherent in its dialogues, spoken with an accent peculiar to a Telugu dialect. In 1948, the play was awarded the best script prize by the Nataka Kala Parishad, Vijayawada. In 1953, the Andhra Vaijnanika Mahasabha, Vijayawada. awarded it a prize for the best drama.

Besides being a playwright, Ramakrishnayya is an actor of considerable histrionic talents. Though the play *Tupanu* brought him into the lime-light, it was not his first play; earlier, he had written *Talavani talampu* (A thought unintended).

His other dramatic compositions are *Indira, Vapas* (Refund), *Vimukti* (Emancipation) and *Gandhi balyamu* (The childhood of Gandhi). The theme of *Vimukti* is Harijan uplift, and the play was enacted several times .

A playwright and actor, Ramakrishnayya was also a writer of short-stories and songs, which have for their theme the social problems of the day. His latest work is a Telugu version of Kalidasa's *Abbijnanashakuntala.*

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Ramakrishnayya, Pundla (1860 — 1904)

Pundla Ramakrishnayya, born in 1860, was an eminent Telugu critic and journalist.

Pundla Ramakrishnayya was a Telugu critic and founder and editor of an important Telugu literary journal, *Amudritagrantha chintamani*, devoted to the collection and critical study of the ancient works, besides criticism of modern works, in Telugu. A self-educated man, without formal schooling, he rose steadily to a literary career.

He founded 'Ananda dayini', a theatre group which staged *Madalasa* and *Satyaharishchandra.* He published *Prabandharaja Venkateshvara vilasamu* (by Gannavarapu Venkatakavi), *Harishchandra-Nalopakhyayanamu* (by Ramaraj a. Bhushana), *Mitravindaparinayamu* (by Kundurti Venkatachalakavi), *C.handrangada charitramu* (by Paidimarri Venkatapati), *Yadava Raghavapandaviyamu* (by Nellur Viraraghavakavi), *Vaijayantivilagamu* (by Sarangu Tammayya) in *Amudritagrantha chintamani.*

'Mayukhamu', 'Syamantaka', 'Shabdavicharamu', Vatu shabdaprayogamu'. 'Parikha, parigha shabdaprayogamu', Bilveshvariyakriti' are some of *his* well-known essays. *Mandapaka Parvatishvarashastrigari jivitasangrahamu is* a biography.

Regarded as the father of Telugu literary journalism, Ramakrishnayya enjoyed the respect of many literary giants of his time.

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Ram Lall (1923 —)

Ram Lall, born in 1923, is a well-known modern Urdu fiction writer.

Ram Lall is a well-known modern Urdu fiction writer. He appreciates the traditional elements of fiction and shuns the psychological treatment or innovative technique. He has a strong grip on the story element which makes his

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fiction very readable. Strikingly unpretentious, he knows his limitations and seldom ventures beyond.

His writings are greatly influenced by Premchand. He also admits of the influence of Krishan Chander, Manto, Bedi, Maupassant, Chekhov, Flaubert and Joyce. Three events shaped many of his attitudes and moulded his work, viz., his mother's early death, his escape from his native place Mianwali to Lahore and India's partition.

Essentially a short-story writer, Ram Lall has made impressive contribution to Urdu fiction. Most of his 300 stories, rooted in Indian soil and those, are ruthless exposure of the real life. For selection of themes for his stories, only Premchand appears to be his inspiration. Ram Lall is one of the most articulate defenders of man's inherent dignity and goodness.

A glorious aspect of his fictional approach is artistic portrayal of the middle-age sex behaviour. Though not unusually exposed or proved, his characters seem to fit flawlessly into the entire pattern of his work.

Some of his moving stories are silhouetted against the carnage of the partition of the country. For depicting the trauma of partition, delineating the anguish of the afflicted people, and revealing the gradual erosion of the Punjabi consciousness as also for depicting the communal frenzy in its worst aspect, these stories are remarkable. The finest story on the Delhi carnage of November 1984, 'The burning type', is also his creation.

Out of his five published novels, *Neel dhara* (The blue current) and *Muthi bhar dhoop* (A handful of sunshine) won him fame. He has also written plays, film stories and columns.

Drawn by wander-lust, he has toured India extensively and visited foreign countries several times. His three travelogues, written with the narrative verve of fiction, have added a new dimension to Urdu travel-writing.

Ram Lall, as Chairman of All India Urdu Committee, convened two All India Urdu Conferences at Lucknow. He underlined the magnificent role Urdu has played in our Freedom Movement and national integration.

A prolific writer, he has published more than thirty books. Some of these have been published abroad and translated into Indian and foreign languages. His honours include the Punjab Government Shiromani Sahitkar Award, Ghalib Award. Sarshar Award, Best Urdu Fiction Awards of Uttar Pradesh and Bihar Urdu Akademis and Bulleh Shah Literary Award (Denmark).

His Principal works include: Short-stories: *Nai dharti purane geet* (New earth and old songs, 1958), *Ukhre hue* log (The uprooted people, 1972), *Aine (The* mirrors). *Inqilab ane tak* (Till the revolution arrives) and *Dubta ubharta aadmi* (Drowning, emerging man); Travelogue: *Zard patton ki bahar* (The spring of yellow leaves); Criticism: *Urdu afsane ki nai takhliqi faza* (New creative climate in Urdu short story).

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Ramalinga Reddy, Cattamanchi (1880 — 1951)

Cattamanchi Ramalinga Reddy, born at Cattamanchi in Chittoor district in 1880, was an eminent politician, social reformer and Telugu scholar.

Kattamanchi Ramlinga Reddi was a multi-faceted personality—a poet, critic, epigrammatist, orator, patriot, parliamentarian educationist, economist, philosopher and philanthropist Above all, he was an independent thinker, unlettered by narrow considerations of any political party, caste or creed. He lives in

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the memory of the people as the architect of Andhra University and as the author of *Kavitvatatva vicharam,* his most significant work.

Cattamanchi Ramalinga Reddy was born in 1880 of respectable middle-class Reddy parents in Cattamanchi, a village situated at a distance of one mile from Chittoor, the headquarters town of Chittoor district, formerly in Madras Province and now in Andhra Pradesh. Reddies are an influential land-owning community in Andhra.

Ramalinga's father was Subrahmanya Reddy and his mother Narayanamma. Subrahmanya Reddy served in various capacities under the Government, but finally chose Law as his profession and practiced as a Vakil in several courts in Chittoor district. Besides Ramalinga Reddy, his eldest son, he had two other sons, Narasimha Reddy and Bhaskara Reddy.

Ramalinga Reddy had his English education at the Government High School in Chittoor and passed the Matriculation examination of the University of Madras in 1896. He next joined the Madras Christian College, a highly prestigious missionary institution presided over at that time by the famous educationist Dr. William Miller. Reddy easily became one of the favourites of Dr. Miller who was attracted by his intelligence, studious habits and skill as a speaker. He graduated from the University of Madras in 1902 with a high rank in both History and Philosophy, his special subjects.

Through the help of Dr. Miller, Reddy secured a Government of India Scholarship and proceeded to England for higher studies. He joined St. John's College, Cambridge. In 1905, he was elected Vice-President of the Cambridge University Union Society, a unique honour for an Indian. He also became the Secretary of the University Liberal Club. In 1905, he took a first class in History Tripos and returned to India after a brilliant academic career.

Reddy chose education as his profession, though at all times he displayed both academic and active interest in public affairs and politics. From 1907 to 1909, he was Principal, Maharaja's College, Baroda. In 1910, he joined the Mysore Educational Service, worked as Professor in Maharaja's College from 1910 to 1916 and as its Principal from 1916 to 1918.

Later he became the State Inspector-General of Education. While in Mysore, he was deputed in 1913 and 1914 by its Government to undertake a tour of foreign countries like the U.S.A., Canada, China, Japan and the Philippines, and the Reports he submitted on the Educational and Local Government systems of these countries were found to be highly illuminating.

He resigned from the Mysore service in 1921 and for six years took an active part in the politics of the Province of Madras. He was elected by the Madras University as its representative on the Madras Legislative Council in 1921. He successfully contested the elections for the Council in 1923 from the Chittoor constituency.

He organised the United Nationalist Party, with himself as its leader. He participated frequently in the debates of the Council and even moved a no-confidence resolution on the Justice Ministry led by the Raja of Panagal. He took a keen interest in shaping the Andhra University Act and was nominated its first Vice-Chancellorship in 1926.

In 1930, he resigned the Vice-Chancellorship in protest against the severe measures taken by the Government to suppress the Civil Disobedience Movement. Earlier he had condemned the Jallianwalla Bagh massacre. In 1936, he was elected Vice-Chancellor of the Andhra University in succession to Dr. S. Radhakrishnan. He held this office for thirteen years and proved instrumental in bringing about its expansion in numerous directions.

Though he was himself a student of

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Humanities and Social Sciences, he gave to Science and Technology a place of priority in the development of the University and it is to him that the University owes the reputation which it has been able to win in the world of scientific research. Reddy's claim to eminence rests mainly on what he did for the growth of the Andhra University.

After he retired from this institution in 1949, he was invited by the Mysore Government to become the Pro-Chancellor of the Mysore University. While holding that office he prepared an exhaustive report on the reconstruction of the educational system in accordance with the needs and requirements of the modern age.

Reddy played a variety of roles in politics. Though a non-Brahmin and a severe critic of the caste hierarchy, he did not join the Justice Party. At the same time he did not align himself with the Congress until 1934. In 1920 and 1930, he was a severe critic of the politics of the British government. He joined the Congress in 1934 and was elected to the office of the President of the Chittoor District Board as its candidate. He pleaded for office acceptance by the Congress in 1937 and for a close understanding between the Congress and the Muslim League.

After the outbreak of the Second World War, he became a staunch supporter of the British, an active leader of the War Front and a strong critic of Congress policies. The Government recognised his services and conferred a Knighthood on him. Earlier, he was the recipient of an Honorary D. Litt. degree from the Andhra University.

Reddy was also known for his scholarship in Telugu. Among the books he wrote in that language the best known are 'Kavi Thatva Vicharam' (a treatise on Literary Criticism) and 'Artha Sastramu' (Political Economy), and there is also a collection of his Essays admired for their literary excellence and vigour.

He was an advocate of social reform, the education of women, the uplift of the Harijans, the abolition of caste and a more liberal and rationalist outlook in matters religious. He was a fluent and humorous speaker both in English and Telugu. He was a life-long bachelor.

Reddi is considered as much an authority in Economics as in literature. The University of Madras honoured him for his *Arthashastra* published in two volumes in Telugu.

The Andhra University published his *Essays and Addresses,* (1966) in English and Telugu as well as his critical and evaluative forewords to various Telugu works (e.g. *Vyasa manjari* and *Panchami).* It also published a commemoration volume on him on the completion of his sixtieth birthday.

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Ramalinga Swami (1823 — 1874)

Ramalinga Swami, born in 1823, was an illustrious Tamil saint, poet and prose writer.

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Ramalinga Swami was an illustrious Tamil saint. At a comparatively young age, he developed a keen interest in the hymns of Samayacharyas and in their way of life. He seems to have had a vision of Muruga at Tiruttani and subsequently of the deities at Kandakkottam and Tiruvottiyur which prompted him to follow the path of spiritual devotion.

Before he was ten Ramalinga was seen lecturing to people on spiritual and religious matters. He also composed his earlier verses *Teivamanimalai* and *Charanampattu* at a very young age.

From 1825 to 1858 Ramalinga lived in Madras, reading and writing, teaching and lecturing. He studied Sanskrit and probed the meaning of words. He led a life of austerity. The poems he wrote comprised the first four *Tirumurais*. He also edited three books, Olivil *odukkam*, '*Tondamandalachathakam*, and *Chinmaya teepikai between* 1851 and 1857. His important prose work on *Manumuraikan-tavachakam* was also published during this phase of his life.

The next period in his life commenced in 1858, when he moved to Karunkuli and lived there till 1867, making pilgrimages to Shaivite temples, delivering discourses to crowded audience wherever he went. In 1864, Ramalinga shifted to Vadaloor, a dreary uninhabited place nearby but surrounded by Shaiva shrines and rivers. Later, he went to his solitary abode at Siddivilakam and probably died there. Varalaru, as he was affectionately called, was essentially a saint. seeking spiritual illumination, and what he wrote was guided by the light of the soul.

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Ramalingam Chettiar, T.A.

——See under Chettiar, T.A. Ramalingam

Ramalingam Pillai, Namakkal V. (1888 — 1944)

Namakkal V. Ramalingam Pillai, born in 1888, was the famous a freedom-fighter and Tamil poet, painter and biographer.

Namakkal V. Ramalingam Pillai the famous poet of Tamilnadu, was a man of many parts—a freedom-fighter, a composer of songs, a portrait-painter and a biographer.

He had great love for theatre and never missed any show of the roving theatre companies that camped in and around his native town. The plays were operative in form those days and he knew by heart all songs in vogue then. Soon he became a familiar figure by the theatre circles and was called upon to compose songs for them.

Those who contracted him to write songs for their plays included the troupe of the legendary S.G. Kittappa and brothers. The songs he composed ran into several hundreds. He did not know then, in those early days, much of the grammar of music and structure of the ragas, but he composed his songs, closely following the pattern already popular on the stage.

The partition of Bengal by Lord Curzon in 1915 that fired the national sentiments throughout the country turned Ramalingam Pillai, then a college student, into a freedom-fighter.

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The song he composed for the marchers to Vedaranyam in the Salt Satyagraha, led by C. Rajagopalachari at the time Gandhi led his march to Dandi, made Ramalingam Pillai famous throughout Tamilnadu. The song 'Kathi inri ratham inri yuddham onru varukudu...' (here comes a war, without sword, without bloodshed) was a clarion call for the battle of non-violence, which kept beat to the rhythm of marchers' foot stumping.

Ramalingam Pillai has a large output of nationalist songs, simple in diction. The passing decades have robbed the fervour and appeal of his poetry somewhat. Besides these songs he has a long work, *Avalum avanum* (He and she) to his credit. At Rajaji's bidding, he translated Adi Sankara's 'Bhaja Govindam' in Tamil.

He also wrote a novel *Malai kallan,* which was later made into a popular film; of this a Hindi version also appeared later. He has to his credit a commentary in easy contemporary Tamil of the classic, *Thirukkural,* which is reputed to be the most authentic, though terse and difficult, requiring another commentary to understand.

Of all Ramalingam Pillai's works, the most significant seems to be his *En kathai* (My story), an autobiography of sorts, an episodic stringing together of incidents and remembrances. It is neither chronological nor complete. He chose, according to his own admission, only those incidents which would be of absorbing interest.

In this work, he has, to the extent he chose to cover, brought to life certain vignettes of the life and times of his generation, and some very remarkable and moving characters, whom we would not have known as they were ordinary men and women who existed only in his memory.

It is remarkable that Ramalingam Pillai chose to be frank and uninhibited about certain personal traits and incidents in his life which were a matter of shame and unending embarrassment, not bothering what they would do to his public image. It is in this work that Ramalingam Pillai is seen to have given his creative best.

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Ramalingam Pillai, T. (1880 — 1968)

T. Ramalingam Pillai, born in 1880, was a noted Malayalam lexicographer and linguist.

T. Ramalingam Pillai, the noted lexicographer and linguist, belonged to Trivandrum. He took his M.A. degree and then joined service as a clerk in the High Court of Travancore. Gradually, by his distinguished work and eminence he rose to the position of Head Translator to the Government.

Pillai's interest in language and literature was very keen. He received prizes in some all-India competitions. He wrote six books in English, four in Tamil and eight in Malayalam. His best work is the *English-English Malayalam Dictionary* (2 vols) which is considered to be the most authoritative work of its kind.

His works in Malayalam are: *Malayalam sait nighantu, Lekhana manjari, Pantrantu striratnangal, Chintashakalangal. Aryabhattante ganitam,* etc. Pillai's devoted work, deep interests, scientific outlook and unmistakable presentation made him unforgettable in the field of the language and literature of Kerala.

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Ramamritham, L.S. (1916 —)

L.S. Ramamritham, born in 1916, is an eminent Tamil novelist and short-story writer.

L.S. Ramamritham is an eminent novelist and short-story writer. He was influenced by Tolstoy, Hemingway, Saroyan and Ramakrishna Paramahansa. He commenced writing in the 1940's and carved a niche for himself, among the Tamil stalwarts of the stream of consciousness technique such as Ka . Naa . Subramanyan and C.S. Chellappa.

He uses symbols to probe the depths of human behaviour in a style which is unique and which changes in consonance with the mood and theme. Verily, he is a wizard with words, able to arrest the flow of events and present to the readers any desired instant. His novels *Putra* and *Apita* are fine examples of the use of the psychological technique, with unique, occasionally bizarre, symbolism.

R. Chaudamani, in her evaluation of the outstanding Tamil short-story of 1977 included as preface to *Tirvu*, cites Ramamritham's *Darishanam* for its incomparable portrayal of an unusual state of mind of an elderly man, who as a youth had fallen in love with Kanyakumari without even seeing her. The sixteen-year-old Kanyakumari, with small budding breasts, suddenly turns into a stern, distant Tapasvini Kashayini during an anointing ceremony. The grandeur and continuous flashes of lightning in the style defy any comparison. Ramamritham, along with N.Pichamurti, has been a vigorous advocate of the use of colloquial language in *belles lettres* for its spontaneity, power and natural grace.

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Raman, Chandrasekhara Venkata (Sir), (1888 — 1970)

C.V. Raman, born in 1888, was an eminent scientist and first Indian scientist to win the coveted Noble Prize.

C.V. Raman was widely recognised name among physicists and chemists throughout the world. This is not only because his fundamental discovery is of enormous significance in both physics and chemistry, but also because he was the first Indian, indeed the first non-western scientist to win the coveted Noble Prize.

C.V. Raman's interest in science and music began to develop from a very early age. His father Chandrasekhara Iyer taught physics and mathematics. Raman distinguished himself as a brilliant student, and received his bachelor's and master's degrees before he was nineteen.

In the first part of this century Indians had to go abroad for more advanced studies. As

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Raman was not physically well enought to undertake a long voyage, he competed for and successfully passed a government service exam. Then he joined the Indian Audit and Accounts Service where he worked as an able accountant for a decade of his life.

During this time, however. Raman did not ignore his first love, namely physics. While he was posted in Calcutta, he did research in his spare time, working primarily at the Indian Association for the Cultivation of Science.

Chandrasekhara Venkata Raman, one of the foremost scientists of the present age, was born on 7 November 1888 at Trichinopoly in the old Madras Presidency. His father, R. Chandrasekharan Iyer, was then a teacher in a local High School. Raman's mother came of a family of Sanskrit scholars and his maternal grandfather, in his inordinate zeal to study *Nyaya*, is said to have trekked all the way from Trichinopoly to Nadia in Bengal. Thus from both the sides Raman inherited a real scholastic aptitude and thirst for learning.

Soon after Raman's birth his father obtained his Bachelor's degree in Physical Sciences and was appointed a Lecturer in Physics at the Trichy S.P.G. College. Later, he joined the Hindu College at Vizagapatam (Vishakhapatnam) and came to live in the neighbouring town of Waltair with his family. And so, life for the young Raman began in a scholarly environment, amidst scenes of exquisite natural beauty and grandeur.

The variegated and ever-changing colours of the sea and the splendour of the sunlit foam formed by the splashing waves on the submerged rocks must have produced in the mystified young mind a craving for understanding the phenomena of light and colour. He finished his school education at the age of twelve, passing the Matriculation examination of the Madras University in 1900.

In 1902, he passed the First Arts examination from the Hindu College, Vizag, and entered the Presidency College at Madras, from where he obtained his B.A. degree in Physics. He was the only candidate to secure a first class in that year in Science and obtained the University gold medal. While preparing for his Master's degree he was engaged most of the time in reading classics of Mathematics and Physics.

During this period his first original contribution entitled "The Unsymmetrical Diffraction Bands due to a Rectangular Aperture" was published in the *Philosophical Magazine*, London, in 1906. In January next year Raman got his M.A. degree with the highest distinction.

Lack of facilities for adopting a scientific career possibly forced Raman to sit for the Finance Service Examination in 1907, in which also he secured the first place. A mere boy of 19, he joined the Indian Finance Service as an Assistant Accountant-General at Calcutta. A chance glance at the signboard of the Indian Association for the Cultivation of Science at 210, Bowbazar Street, on his way to office brought him into close contact with an Institution founded by an extremely farsighted medical practitioner, Dr. Mahendra Lal Sarkar, who wanted to promote fundamental research and educate the common people on the recent discoveries in the field of science on the lines of the British Association for the Advancement of Science in U.K. Raman lost no time in meeting the founder's son, Dr. Amritalal Sarkar, who was then the Secretary of the Institute and was able to get permission to Work in the laboratories of the Association. He began his research activities there, working before and after his office hours and utilizing whatever facilities were available.

This was the beginning of a most fruitful and brilliant period of scientific pursuit in India which lasted for a little more than a quarter of a century (1907-33). Raman was so deeply engaged in research that his job became secondary to him and he stayed on in Calcutta to continue his researches, even refusing promotions to avoid transfer. He was transferred

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to Rangoon for a brief period but managed to get back to Calcutta. He took his residence in a none-too-comfortable locality near the Institute to devote more time to his work.

At the beginning of his research career at the Indian Association for the Cultivation of Science, which possessed extremely meagre equipment and other facilities, Raman first studied a problem of 'Surface Tension' followed by another on 'Propagation of Light'. By this time, he had sufficiently organised the laboratories where he undertook a series of theoretical and experimental investigations on problems in acoustics.

The results of these researches were published in leading journals like the *Philosophical Magazine* and the *Nature*. The study of the vibration of different musical instruments specially engaged his attention and his work in this line created a good deal of interest in foreign scientific circles, so much so that in 1914 Kalahne brought out a review of Raman's work on the forced vibration of strings.

At this time Sir Asutosh Mukherjee, one of the greatest educationists of India and the then Vice-Chancellor of the Calcutta University, was trying to transform the University into a real centre of learning by incorporating teaching and research facilities there. He had an uncanny talent for finding the right person. His discerning eyes were watching with great interest the enthusiasm and eminence of this young scientist.

With the creation of the Palit Endowment Fund Sir Asutosh requested this young Finance Officer to fill the Palit Chair of Physics and take the responsibility of organising and directing researches in Physics.

Raman, in a rare spirit of self-sacrifice, decided to exchange a lucrative official appointment for a University Professorship which did not carry very liberal emoluments.

He joined as Palit Professor of Physics at the University of Calcutta in 1917 and got permission to continue his researches in the Association laboratory. Two years later, after the death of Dr. Amritalal Sarkar, Raman was elected the Honorary Secretary of the Indian Association for the Cultivation of Science and continued to bear both these responsibilities till 1933. Not obliged to take up routine teaching work under the terms of his appointment, Raman did a fair share of teaching and this brought him into close contact with some of the brilliant young scientists of the day.

A school of research in Physics thus rapidly grew up in Calcutta whose publications gained international reputation, bringing honour and recognition for Professor Raman. His work on acoustics and his interest in the various types of musical instruments kept him engaged for a few more years after joining the University. Under his able guidance the *Indian Journal of Physics*, published from the Association, became a standard journal of international renown.

In 1921, Raman went abroad for the first time as Palit Travelling Fellow of the Calcutta University, visiting some laboratories of Europe and America. The azure-blue of the sea, first observed during the ocean-crossing, suggested to him that the colour was incidental to the process of diffusion of sunlight in its passage through clear water. A plausible explanation of the phenomenon of the blueness of the sky was suggested earlier by the renowned British Physicist, Lord Rayleigh.

On his return to Calcutta Raman investigated the Rayleigh scattering of various substances, including specimens of sea water from different places. He also started work on some problems in physical optics. Among his collaborators were Sisir Kumar Mitra and Bidhubhusan Ray, who were admitted to the D. Sc. degree of the Calcutta University. The University also conferred upon Raman the Honorary degree of Doctor of Science.

During his experiments on the phenomenon connected with scattering, Raman found that the

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relevant theory put forward by Lord Rayleigh and other workers did not seem fully to agree with his observations. According to the theory the scattered light should have the same colour or more precisely the same wavelength as the incident light.

This seemed not to be the case when Raman, in collaboration with K.B. Ramanathan and K.S. Krishnan, examined a large number of purified colourless organic liquids in the blue light obtained by colour filters. They observed that besides the scattered light there existed a faint green colour in almost every case. Krishnan at first tried to explain the phenomenon as due to fluorescence from trace impurities.

At this time, in 1924, Raman's fame as a scientist was rapidly growing and in due recognition of this he was elected a Fellow of the Royal Society. Prior to him, only three other Indians had received this honour. Raman became preoccupied with experiments of X-ray diffraction of liquids and crystals as also with studies on magnetic and electrical birefringence. Around this time the Compton Effect was discovered. When X-rays of definite frequency or wavelength were allowed to interact with matter, a scattered X-ray having frequency less than the incident ray was observed. This way attributed to a billiard-ball-like collision of X-rays with electrons.

Raman now focussed his attention on searching an analogous phenomenon in the optical region. With this end in view he started re-investigating the origin of the weak fluorescence in the green region observed earlier by Krishnan. In February 1928, using light from a mercury arc and the small Hilger Spectrograph to analyses the light, he observed some new lines in the spectrum of the scattered light, in the early hours of a cold winter morning.

In this first investigation, the separation of the new lines from the exciting lines was not accurately known and Raman concluded in his first paper that the new radiation was exactly the optical analogue of the Compton Effect on the assumption that only a single new line was produced by each of the exciting lines. Subsequently, investigations carried out in collaboration with K.S. Krishnan proved that unlike the Compton Effect the momentum of the photon apparently does not play and noticeable role in the new phenomenon.

The scattered mono-chromatic light ray in the incident beam may be split up into a number of components with wavelength greater or smaller than the original length. The interpretation of this phenomenon could be given as far as essential features were concerned in terms of the then accepted form of the quantum theory. The importance of this discovery was pointed out in an article published in the *Naturewissenschaften* in 1928 by Pringsheim who named this as the Raman Effect. As the significance of this discovery was realised by the scientific workers of the world it brought forth in its wake extensive applications of Raman Effect for elucidation of the constitution and properties of various substances—solids, liquids and gases.

Honours began to pour upon him from all quarters of the globe. He received the Matteucci Medal of the Italian Society of Science in 1928 and an Honorary Ph.D. degree of the Frieburg University in 1929. In the same year, a Knighthood was conferred upon him. He also became the General President of the session of the Indian Science Congress that year. And in 1930, the Nobel Prize in Physics was awarded to him for his work on scattering of light and for the discovery of the effect known after him. He also obtained the Huges Medal of the Royal Society in 1930. The Corporation of Calcutta and the joyous citizens, under the Chairmanship of Dr. B.C. Roy the then Mayor, accorded him a civic reception in the same year.

Hereafter Raman, in collaboration with two of his brilliant associates, Bhagabantam and Krishnan, worked on the measurement of

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photon spins and magnetic properties of crystals.

In 1933, Raman was offered the Directorship of the Indian Institute of Science at Bangalore—a prize position for an Indian scientist. He left for Bangalore after a glorious and active span of twenty-six memorable years at Calcutta. There he founded the Institute of Physics in April 1933. After four years, he stepped down from the administrative position and stayed on as the Professor of the Physics Institute. In 1934, he founded the Indian Academy of Science and remained its President till his death. Under his personal supervision the proceedings of the Indian Academy of Science came out in the form of an extremely regular scientific publication.

Under his stewardship and owing to his detailed planning, slowly but steadily the Institute became one of the leading research centres of advanced Physics in the country. It was due to his inspiring guidance that an era of intensive research was ushered in and during the 15-year period from 1933 to 1948, as many as 491 original scientific papers were published from the department in different national and international journals. Studies were made on the scattering of light in liquids, mixtures and colloidal suspension particles and on Raman Spectra of different compounds.

A significant contribution to the field of ultrasonics was made by Raman and Nagendra Nath by their theory of diffraction of light by ultrasonic waves. Attention was given to studies on crystal physics in which a new vista was opened by Raman's theory of atomic vibrations in crystals, attributing a finite number of discreet frequencies to the vibration spectrum of a crystal lattice. Interesting results were also obtained in the dynamic X-Ray reflection studies in crystals.

Investigations on the lattice structure of diamonds by Professor Raman, Dr. Nagendra Nath and other co-workers received an impetus due to the acquisition of a collection of diamonds by Raman. The colours of the plumage of birds and of iridescent shells formed the subject of other studies, which included the studies of some musical instruments. Raman's theory on the structure of diamonds predicting the existence of four possible forms of it is being verified from experimental evidences.

In 1948, Raman founded the Raman Research Institute to provide a place in which he could continue his studies in an atmosphere more conducive to pure research than that found in most scientific institutions. To him the pursuit of science had been an aesthetic and joyous experience. The Institute became to him a haven where he could carry on his personal research work.

With all its beautiful gardens, large libraries and extensive museums containing prize collections of butterflies, shells, snails, insects and above all of a large variety of gem-stones including a very large number of diamonds, the Raman Institute was the culmination of his dream. It was built to become the nucleus for the growth of a higher centre of learning.

The grateful nation after her independence made Raman the first National Professor (1948). The highest national award 'Bharat Ratna' was conferred upon him in 1954. In 1951, he was awarded the Franklin Medal of the Philadelphia Institute and won the International Lenin Prize in 1957.

After his first visit abroad in 1921, Raman had been to the different countries of the world on quite a few occasions, either as an invitee or as a representative of his country. These include the Congress of the Universities of the British Empire at Oxford in 1921; British Association and International Congress of Mathematicians, Toronto, in 1924; Centenary of the Franklin Institute, Philadelphia, 1941; Russian Academy of Sciences, 1925; Faraday Society Seminar on molecular spectra at Bristol, 1929; presentation ceremony of Nobel Prize, Stockholm, 1930; and

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International Congress of Crystallographers at Harvard, 1948.

In 1925, he became a Visiting Professor in the California Institute of Technology. He was elected Honorary Fellow or Member of a number of learned societies like the Royal Philosophical Society, Glasgow; the Physical Society, Zurich; the Royal Irish Academy, Belfast; the Deutsche Academy, Munich; the Hungarian Academy of Sciences; the Russian Academy of Sciences; the Calcutta Mathematical Society; the Indian Chemical Society; and the Indian Mathematical Society. He was a foundation-member of the National Institute of Science (at present National Science Academy).

Among the large number of honorary doctorate degrees that Raman received, special mention may be made of the D.Sc. degree of the Sorbonne University, Paris, and the LL.D. of Glasgow.

The life story of Sir C.V. Raman would remain incomplete if mention is not made of his wife and life-long companion, Lokasundari Raman, whose constant and untiring care made it possible for the scientific genius to continue his work up to an old age.

Raman was a scientist *par excellence* but his other qualities of head and heart made him a giant among men. An erudite scholar, his scholarship did not lie confined in the domains of physical sciences alone. He was well versed in the literary and religious classics of the past. Even during his extremely terse scientific discussions he could quote from the *Ramayana* or the *Mahabharata*. He was a superb speaker and his speeches and discussions, spiced with ready wit and humour, were always a treat for the ear.

A vegetarian and teetotaller all his life, he was a man of very simple habits and manners. His dress consisting of a turban and a long coat was the one common to the midle-class South Indian gentry. In his heart of hearts, he had a deep sense of gratitude for two persons, Sir Asutosh and Dr. Mahendra Lal Sarkar, which he never failed to mention. He had deep regard for Tagore and Gandhiji.

His observations about the Poet and his work at the time of Tagore's death, by their fine literary flavour, metriculous choice of words and sweet vibrancy of expression, bear eloquent testimony to the renowned Physicist's mastery and understanding of language and literature. He used to deliver Gandhi Memorial lectures every year on 2 October on the occasion of Mahatmaji's birth anniversary, the last one being delivered a little more than a month before his death.

Raman breathed his last on 21 November 1970 at the age of 82, and according to his desire his mortal remains were consigned to the flames in the spacious lawn of the Raman Institute.

Since his first scientific contribution in 1906, Raman had published till his death several hundred papers in national and international journals. Among the books and monographs which he has written mention may be made of 'Molecular Diffraction of Light', 'Mechanical Theory of Bowed Strings', 'Theory of Musical Instruments', 'Physics of Crystals and Diffraction of X-rays'. His last monograph, "The Physiology of Vision', was brought out two years before his death.

Raman was a votary of fundamental research. Although he believed that emancipation from poverty and want depended upon the progress of science, he was totally against any kind of regimentation. He was also very much antagonistic to the spending of astronomical amounts of money for placing men on the moon from which he believed no benefit would be derived.

Pursuit of science was to him the pursuit of truth. He was not an atheist, as some people thought him to be. His way of appreciation of the existence of the Divine Presence was through the unravelling of the mysteries of the universe. God was, as he once said, constantly

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and continuously being revealed before him through the newer discoveries in astronomical and physical sciences.

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Raman, Pallathu (1892 — 1950)

Pallathu Raman, born in Trichur in 1892, was an eminent Malayalam poet and novelist of progressive outlook.

Pallathu Raman a member of Pallathu House, was born in Trichur. Though he could not proceed beyond the secondary level in his studies, he was appointed first as a primary school teacher and later as a lecturer in Malayalam in a college outside Kerala in recognition of the position he had secured by then as a creative writer and poet. He retired from Victoria College, Palghat. He also served as a member of some academic committees and boards.

Pallathu Raman is remembered today chiefly as a poet with over a dozen poems to his credit. *Udayarashmi, Kaithiri, Kattupookkal* and *Satyakanti* are four of his significant poetic contributions. He was a strong champion of the poor and the downtrodden and the backward classes in particular, and some of his poems are characterised by his sympathy for such people. He also propagated the message of Narayana Guru through some of his poems and writings.

Raman was a noted novelist and playwright too. Of his two novels, *Amritapulinam* and *Rajasthan pushpam*, the former is popular. *Chitra Asokan* and *Ravanaputran* are two of his plays, which show the author's progressive ideas and outlook.He received the title 'Kavithilaka' and a gold medal from the Maharaja of Cochin in 1946 besides some awards from different organisations.

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Raman Menon, Puthezhath (1889 — 1973)

Puthezhath Raman Menon, born at Trichur in 1889, was an eminent Malayalam writer and essayist.

Puthezhath Raman Menon popularly known as 'Puttezham', was born at Trichur in Kerala. After an educational career he joined the court as a government lawyer. In 1940, he was appointed by the king of the erstwhile Cochin State as Sarvadhikaryakar (Palace Governor). In 1942, he was raised to the post of district Judge; he also acted as a representative of tenants in the Cochin Legislative Assembly for some-time.

After retirement from Government Service, Raman Menon activated his literary career. He was associated with various cultural organisations in different capacities and wrote a number of books on different subjects. In recognition of his contribution he was nominated as the first Director of a literary

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camp organised by the State Government. He was also the third President of the Kerala Sahitya Akademi.

There are eighty odd publications to Puttezham's credit. He also wrote hundreds of articles including book-reviews and humorous essays. Menon translated some writings of Rabindranath Tagore also. He wrote a monumental biography of the late Shaktan Tampuran of the Cochin royal family.

He had varied literary interesty and contributed widely to the field of literary studies. Though the best among his works is *Shaktan Tampuran,* his translations from Tagore and his humorous essays are also commendable. His light essays remind one of Western writers like Charles Lamb. As a mark of respect to his literary calibre and noted contribution to the literary and cultural life of the state, the Maharaja of Cochin honoured him with the titles of Sahitya Nipunan and Sahitya Kusalan.

His major works include: *Shaktan Tampuran, Tagore kathakal, Tagore kanta India, Neram pokku, Sahitya abhiruchi, Hasa sahityam, Swarna haram, Kalavilasam, Manushyane ariyuka, Veekshanavilasam.*

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Raman Nair, Vettoor (1919 —)

Raman Nair, born at Palai in Kottayam district in 1919, is an eminent fredom fighter, politician and wrtier of Malayalam.

A member of the Vettoor family near Palai in Kottayam district, Raman Nair had his entire formal education at a few local schools. He was an active participant in the political agitation in 1938 as part of the national struggle for India's independence.

Later, he quit politics and determined to devote himself fully to educational and social activities. He is one of the few who were closely connected with the inception of the Granthasala Sangham and the Sahitya Pravartaka Co-operative Society, and in both he held several important positions. He had a three-year stint as a journalist also. At present he is working as editor of a humorous journal, *Pakkanar.*

It was as a poet that Raman Nair started his literary career but he soon switched over to the short-story and established himself in this genre. While almost all the other short-story writers of the time exposed the brutality of the capitalist and highlighted the agonyof the labourer, Vettoor championed the cause of the mute middle-class in his stories by depicting the suffering of the average man from a psychological point of view. Again, it was he who first wrote stories on military life.

Ragarashmi and *Ulsavam* are collections of poems written by him; there are a dozen-odd collections of short-stories, notably *Tazhvarakal* (Valleys), *Vishappum daha*vum (Hunger and thirst) and *Terenjedutha kathakal* (40 selected stories).

Jivikkan marannupoya stree (A woman who forgot to live) is a well-known novel, which has been filmed. The other novel is Oru *verum premakatha (A* mere love-story) which reveals some significant autobiographical glimpses of the author. There is also a travelogue to his credit. It recounts the experiences he had during his all-India tour in 1955 and is acclaimed as one of the best books of the kind in Malayalam.

Vettoor's technique is essentially narrative. Some of his writings are flavoured

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with light humour. He has won several prizes including the Kerala Sahitya Akademi Award for short stories in 1987.

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Raman Pillai, C.V. (1858 — 1922)

C.V. Raman Pillai, born in Trivandrum in 1858, was an eminent Malayalam fiction writer.

C.V. Raman Pillai a native of Trivandrum, grew up under the care of his uncle, who encouraged him to study English. He graduated in 1881 from the University of Madras. Even in his school days, C. V., as he was more popularly known, was immensely interested in reading English novels, especially those by Walter Scott, and in watching Kathakali performances.

This two-fold interest, combined with an exposure to Tamil-dominated southern parts of Kerala and travels all over South India, stood him in good stead from the beginning of his literary career, which started soon after his graduation. He was associated with *Malayali* as its founder-editor and with a few other Malayalam and English dailies or periodicals as a contributor. His first play, *Chandramukhivilasam* (published posthumously in 1984), was a great success on the stage. This was followed by another work of the same kind, *Mattavilasa.* He also established a new school of dramatic literature known as 'prahasana'.

In 1890, his first historical novel, *Marthanda Varma,* was published by Edison Company, Madras. This, according to a review in the *Hindu, 'is* a book written by a graduate of our University after the manner of the historical romance. The author is careful to keep the reader in suspense making incidents lead to unexpected intricacies and complications with a veil of mystery thrown over them.' As a matter of fact, the book is regarded not only as the first original historical novel in Malayalam but also as one of the best of C.V.'s three works of the same kind.

C.V's *Marthanda Varma is* the first of the three historical novels he wrote, glorifying the memorable, yet critical period in the history of Travancore, the region of Anizham Thirunal Marthanda Varma, the founder of the State, and his successor Dharma Raja. The novel relates the story of Marthanda Varrna's victory over his enemies with the help of his loyal followers and the territorial expansion and consolidation of the state. Woven round it and forming an integral part of it is the story of love between the hero Anantapadmanabhan and the heroine Parukutty, two unforgettable characters created by the novelist .

Dharma Raja, the novel in the triology, appeared only in 1913, that is, after about twenty-two years. Its background is the biography of the illustrious Dewan of Travancore, Raja Kesava Das, a great grandfather of his uncle. *Ramarajabahadur,* the next and last, was published in 1920. This was widely appreciated by the reading public and is still regarded as C.V's best novel. The biography of the Dewan continues in this novel too. It deals mainly with the invasion of the State by Tipu Sultan and his expulsion.

The novel is full of varied events, like the despatch of spies by the Sultan and their confrontation with the royalists headed by the

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Dewan, and a love story involving two generations. The novelist has handled the different strands so deftly that they form a unified piece in the novel's fabric.

C.V's fourth work is *Premamritham* (1916), a social novel. He is, however, chiefly remembered as the author of the other three novels and because of their historical character has been called the Walter Scott of Kerala. It is also noteworthy that he has created about a hundred unforgettable characters ranging from rulers to beggars, some speaking even Tamil. The majority of them are drawn from the elite patriotic Nair families.

C.V's style is an expression of his capacious mind. Sometimes it is simple and straightforward, using only ordinary words and short sentences; sometimes it is complex, with long sentences and highly Sanskritised diction, picturesque descriptions, evocative epithets. apt quotations and suggestive allusions. His dialogues are particularly remarkable and suited to the characters he depicts. The Maharaja of Cochin conferred on him the title, 'Sahitya kusalan'.

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Ramana Reddi, K.V. (1928 —)

K.V. Ramana Reddi, born at Rebala in Nellore district in 1928, is an eminent poet, playwright and fiction writer.

K.V. Ramana Reddi was born at Rebala in Nellore district, and did his B.A (Hons) in History from Andhra University and M.A. in Political Science from Benaras Hindu University. He worked as Lecturer at Jawahar Bharati (Kavali) and was also a member of the Progressive Writers' Association and the Revolutionary Writers' Association. He has been the editor of *Aruna tara* (Red star) from 1978 and a frequent contributor to *Andhra* jyoti and *Andhra prabha* (Telugu dailies), and *Frontier* (English weekly, Calcutta).

Ramanna Reddi's collections of Telugu poems are *Adavi* (1951), *Bhuvana ghosha* (1955), *Angara vallari* (1959), *Erra pidikili* (1972) and *Jallu kokila* (1977), which express the poet's revolutionary zeal. He has also written playlets *Rajeevam* (1960), *Padma vyuham* (1960) and *Enda mavulu* (1960), and a play *Annapurna* (1961), dealing with social problems.

His political tracts are *Hungary poorva prastutalu* (Hungary: past and present, 1956), *Kampuchea* (1980), *Vietnam vyavaharam* (Story of Vietnam, 1980), *Russia bhallookapu pattulo Afghanistan* (Afghanistan in Russia's stranglehold, 1980).

His other works are *Bhava viplavam* (Revolution in thought, 1972), *Bharata swatantrya poratalu* (India's freedom struggle, 1975), *Detenu diary* (1978) and *Gudi dopidi* (Exploitation of temples, 1981).

He also wrote biography-cum-literary criticism, namely *Gurazada velugu Jada (1963)* and *Mahodayam*, both on Gurazada Appa Rao, *Kavi kokila Duvvuri Rami Reddi* (1965) and *Sarat Babu* (1968). Besides, his songs and poems for children are compiled in *Gajjelu gantalu* (Anklets and bells, 1956). His translations include *Mana dhanulu* (Howard Fast's *Unvanquished, 1956)* and *Karmika swargamulo katha priyudu* (Tagore's stories, 1967).

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Ramananda (1400 — 1470)

Ramananda was an eminent medieval saint and philosopher.

Ramananda was was an influential medieval saint. Nobody knows exactly when he lived or where he was born. Some have suggested that he may be dated as far back as the 13th century. Others have claimed that he lived well into the last third of the 15th century.

What may be said with certainty is that Ramananda was much inspired by the teachings of the great Ramanuja. In fact, Ramananda is often listen in a long spiritual generalogy that starts from the great Ramanuja, and is sometimes put 22nd on a list that includes such names as Devacharya, Hariyanand and Raghavananda. The last mentioned was Ramananda's guru.

Ramananda was a very liberated thinker. Indeed he described his own followers as Advadhutas: those that are liberated. By this he meant that they were not subject to all kinds of rules and regulations, that they were essentially free from the ritualistic constraints that were all too common in religious observances. In fact, the term is used for those of the non-Brahmin caste who transcended their generalogical inferiority and became spiritually liberated.

'Bhakti originated in the South, Ramananda brought it to the North and his disciple Kabir spread it all over.' The *Bhakti* cult emphasised the equality of religions, the unity of the godhead and simple devotion. The dignity of man, the man of devotion preached, depended on his action, and not on his birth. He even protested against the domination of priests. The foremost a amongst these saints, in the order of spiritual attachment and also in point of time, was Ramananda, an independent thinker who gave the greatest impulse to the religious revival in North India.

Ramananda was born in a Brahmin family of learning. After his initial education he became a disciple of Raghavnanda, the swamy of a prosperous *math*. However on a point of difference with his guru, Ramananda left the *math*. He travelled through the holy places and renounced the rigidity of Hindu ritual.

He preached to all classes of people and to both the sexes the worship of the eternal God in the form and name of Rama who alone could release man from the evils of transmigration. By *bhakti* of Rama a man could attain salvation. Ramananda said. His preaching in Hindi, the language of the people, brought him immense popularity and a large following.

Twelve of his well known disciples came from different strata and castes. Raidas was a chamar, Kabir a Musalman weaver (Julaha), Dhanna a Jat, Sena a barber. Pipa a Rajput, Bhavananda, Ashananda, Sursurananda, Parmananda, Mahendra and Sri Ananda were other prominent disciples of Ramananda.

Ramananda had parted the company of his guru on a point of principle: whether or not to restrict the devotional knowledge to some. Ramananda imparted devotional knowledge to all, irrespective of caste and creed. He was opposed to casteism and was liberal in thought. He never thrust his views on others. He preached that for a devotee of God the tie of caste was superfluous and that the devotee should not bother about these artificial differences, say of food and drink.

He said if families could have their *gotras* after sages, there was no reason why people could not be identified after God who is worshipped by sages? Obviously the fraternity of mankind is a truth and they all belong to just one caste. The dignity of man lay not in his birth in a particular caste but in his deeds, he preached.

Ramananda's disciples called themselves

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Avadhoots (the detached) for they regarded themselves free from all sorts of religious and social customs. In a hymn attributed to Ramananda, and appearing in the *Adigrantha*, Ramananda declines an invitation to go and worship Vishnu in a temple because, God being all pervasive, he had found Him in his heart.

But from this it should not be inferred that Ramananda forbade the worship of images. He preached a faith in the reality of one personal God—spiritual and invisible—whom he named Rama. He did not break with image-worship nor with mythology or caste. While it is true that he acknowledge attainment of release by the out castes through *bhakti*, there is nor evidence that Ramananda modified social rules of caste.

The teachings of Ramananda created amongst the Hindus two different schools. One, school of Bhaktamala and Tulsidas and the other of Kabir. The former school did not favour a break with the tradition, but wanted to preserve the authority of the Vedas and worship Rama as the personal incarnation of the Supreme God; they gave importance to ethical purpose in life and raised the moral level of Hinduism.

They purged the social life of the mystical sensuality inherent in the Krishna cult of Nimbarka, Vallabha and Chaitanya, and tried to remove the demoralising influence that had crept in because of Krishna cult.

The *Bhakti* movement made a tremendous impact on society. The leaders of the movement loosened the ties of the social fabric and raised their voice against social structure. This gave self-respect to various so-called low professions. The political effect of this was not insignificant. It was because of the teachings and influence of these saints that later Govind Singh and Shivaji opposed the Moghuls and brought about the downfall of that empire.

Because of the literary activities of the Bhaktas, religious literature in the local dialects got an impetus. Similarly translations, music and architecture received encouragement.

That was on the positive side. The *Bhakti* cult had some negative aspects also. Fake gurus and fakirs misused it. It is said that because of importance given to Krishna's amours people became licentious, and also that the idea of surrender sapped people's material strength and zest for living.

Ramananda's impact on Hindu culture has been dramatic. For in his bhakti-mode he replaced Ramanuja's abstract worship of Vishnu by the epic incarnation Rama and his consort Sita.

It was under Ramananda's influence that the idolization and temple veneration of Rama and Sita became all pervasive in India, though Rama idols had been there even before him. This is what prompted Ghurye to remark: "The honor of resusucitating, and perhaps even founding the Rama cult, thus goes to Ramananda."

Ramananda belongs to the long list of religious reformers in the Hindu tradition who have spoken out strongly against casteism. Among his twelve disciples the one who is best remembered is Kabir who had been raised as a Moslem, though according to one legend Ramananda initially rejected Kabir precisely because he was not an upper caste Hindu. But this merely goes to show that we all can rid ourselves eventually of out initial prejudices, if only we had a spark of the divine to illumine our narrow minds.

Ramananda's teachings spread to many parts of India, and his numerous followers came to be called Ramanandis or Ramavats. They also split into subsects of liberals and conservatives. But the one thing they all share is the intensely emotional worship of Rama and Sita.

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Ramananda Tirtha (Swami) (1903 — 1973)

Swami Ramananda Tirtha, born at Chinmalli in the district of Gulbarga in 1903, was an eminent freedom fighter, politician and social activist.

Swami Ramananda Tirtha was born in a middle-class Maharashtrian family on 3 October 1903 at Chinmalli, in the District of Gulbarga in the erstwhile Nizam's State (and now in Mysore State). His parents named him Venkatesh Bhawan Rao Khedikar. The name was changed when in 1931 he entered the Sanyasa Ashramam and was initiated into the Swami Ram Tirth Cult.

Swamiji's student career was eventful. In his childhood, he studied Marathi, Hindi, Sanskrit and Telugu and cultivated a special interest in Sanskrit literature. While studying in a High School at Sholapur, he joined the non-cooperation movement in 1921. He joined the Tilak Mahavidyalaya at Amalner, and took his B.A. degree with Politics as his special subject.

He later on took the M.A. degree from the same Vidyalaya on the basis of his thesis on the 'Evolution of Democracy'. As a student in the Mahavidyalaya, he took part in the Mulshi Petha Satyagraha, whose aim was to get back to the peasants the lands confiscated in connection with the Hydrolectric Scheme for power supply to Bombay.

After graduation, Swamiji became a close associate of N.M. Joshi, the veteran labour leader, and was initiated by him into the Trade Union Movement in which he worked till 1929. He helped Joshi in organising the Trade Union Congress, in drafting what later became the Indian Trade Union Act and in organising the eventful strike in 1929 of twenty thousand textile mill workers in Sholapur. He was arrested for the part he played in the strike and was kept in prison for several months.

Swamiji's direct connection with the labour movement was short-lived. He had a spiritual bent of mind and his interests lay in the fields of religion and education. They were strengthened when in 1929 he came into contact with Anant Rao Kulkarni, a patriotic young man with a spiritual bent of mind and the organiser of a school in Hipparga, Osmanabad district, Nizam's State. Swamiji went to Hipparga in 1929 for a change and as a result of his contact with Kulkarni he was initiated into the teachings of Ram Tirtha and his interest in education was roused.

From this time onwards Swamiji took upon himself the duty of spreading education and for this purpose started a number of schools and colleges, mostly in Marathwada. Several of these institutions, especially those located at Nanded, Ambajogai and Hipparga, have achieved great reputation. Swamiji had been the Chairman of the Marathwada Private Colleges and High Schools Committee from 1954.

He took a prominent part in the starting of the Marathwada University located at Aurangabad. In recognition of his services to the cause of education he was nominated a life-member of the Osmania University Senate. He had also been intimately connected with the 'Rashtra Bhasha Prachar Organisation' for the propagation of Hindi.

Two years after, he went to Hipparga, in June 1931, the vow of Sanyasa was administered to him by Narayan Swami, the first disciple of Swami Ram Tirtha.

All these years, Swamiji kept up his interest in politics. In the old Nizam's State, the scope for political activity was limited. There was no freedom of speech or association. All the same, the more enlightened sections among the educated organised three Conferences, one for each of the three linguistic groups in the state—the Andhra, the Karnataka and the Maharashtra—and had their annual sessions in different places.

In 1938, he accepted the Secretaryship of the Maharashtra Conference and thus started on his active political career in the cause of the

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freedom of the Nizam's State and of the country as a whole.

Shortly afterwards one State Congress took the place of the three Conferences. It was banned by the Nizam even before it was started. The leaders embarked on Satyagraha to defy the ban and Swamiji emerged as the dictator in 1939. In 1940, he was elected General Secretary of the State Congress. In the same year, Gandhiji started the 'Individual Civil Disobedience' movement and Swamiji offered Satyagrah with the blessing of Gandhiji. He was consequently kept in prison for fifteen months. He became the President of the State Congress in 1942, an office which he held in a most critical period up to 1950.

The State Congress faced a crisis in August 1947 when the British withdrew from the country. The Nizam refused to accede to India and preferred to remain independent. This was naturally resented by the State Congress. Under Swamiji's leadership it put forward two demands, one that the Nizam should immediately accede to India and the other that he should introduce responsible government. When the Nizam refused, the Congress launched a Satyagraha movement under Swamiji, for which he was kept under detention. He was released late in November after the Nizam entered into a Stand-Still Agreement with India.

Swamiji, however, started another Satyagraha movement for getting responsible democratic government. He was arrested and imprisoned in January 1948 and released in the latter part of September when in consequence of the Police Action Hyderabad became merged in the Indian Union. He was hailed throughout the State as one of its liberators. He was now gratified that his life's dominant ambition was realised. During this period, he was a member of the Executive Committee of the All-India State People's Conference.

The achievement of freedom did not result in Swamiji severing his connection with politics. His political experience was, invaluable, He served as a member of the Congress Working Committee during 1951-54, as the President of the Hyderabad State Congress Committee during 1952-54 and as the Chairman of the Reception Committee of the 58th Session of the Indian National Congress which met at Hyderabad in 1953.

He was also elected to the Lok Sabha twice—first in 1952 and again in 1957. In 1962, he voluntarily retired from politics in accordance with the principle that no Congressman should stick to office for more than ten years.

All his life Swamiji interested himself in a variety of activities. As President, the Hyderabad Khadi Samiti for several years, he contributed richly to the development of the Khadi industry. In 1950, he started a periodical, the Vision, with a view to bringing about the political awakening of the people who continued to suffer under feudalistic conditions in the Hyderabad State. The venture was a short-lived one.

During 1948-49, he was the Chairman of the Gandhi-Smarak Nidhi and Kasturba Smarak Nidhi Collection Committees. From 1950 to 1957, he was a member of the Gandhi Smarak Advisory Committee and of the Kasturba Smarak Advisory Committee. He was he President of Hyderabad Adimajati Sevak Sangh in 1950-53, and of the Hyderabad Bhoodan Samiti from 1952.

He was Chairman of the INA Relief Committee and of the Marathwada All-Parties Development Committee in 1955-57. He was also a member of the executive of the Lokamanya Centenary Celebration Committee. All this is a proof of the high regard which people had for him.

Swamiji continued to serve the country till his death on 22 January 1973. To him Sanyasa was not a stage of retirement but of selfless service in the cause of humanity.

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Ramanuja (1017 — 1133)

Ramanuja, born at Shriperumbudur in 1017, was a great religious preceptor, philosopher and propounder of a particular system of metaphysics, called *Vishishtadvaitavada*.

Ramanuja was a great Vaishnavite Acharya—a religious preceptor, philosopher and propounder of a particular system of metaphysics, called 'Vishishtadvaitavada'. He was born at Sriperumbhutur, near Madras, and died in the famous temple city of Srirangam. According to one account he lived for 120 years (AD 1017-1137) and his life covered the reigns of three Chola rulers.

Ramanuja was born in Shriperumbudur, a village in South India, into a *Brahmin* (priestly caste) family. He received his formal training under Yadvaprakasha a renowned Vedanta acharya (teacher), Ramanuja married at an early age of sixteen and after his father's death left home to study with Yadvaprakasha who at the time resided in Kanchi Not much is known about Yadvaprakasha's life. According to some accounts, however, he probably was a monist.

Ramanuja, on the other hand, was opposed to the monistic interpretation of the *Upanishads* (Hindu scriptural texts). These ideological differences eventually were responsible for Ramanuja's leaving Yadvaprakasha and seeking the company of poet-saints such as Yamuna, Mahapurana and Goshthipurna and he was greatly influence by them. These poet-saints of South India were known as *ahars*. (The term etymologically means one who has attained a mystic intuitive knowledge of God.) These post-saints upheld a theistic interpretation of the *Upanishads*, the interpretation that shaped Ramanuja's philosophical outlook.

Ramanuja was a theist. He worshipped the god *Vishnu* to whom he built many temples and *mathas* during his lifetime. The catholic spirit of his religion made it possible for him to acquire a large number of devoted scholars, who carried on his religion and philosophy for centuries to come Ramanuja died in 1137.

Ramanuja was the founder of the school known as Vishisht, advaita Vedanta (qualified non-dualism) in Indian philosophy, Ramanuja's philosophy is a creative and constructive effort to systematise the teachings of the *Upanishads*, the *Gita*, and the *Brahmasutras*. Its chief contribution lies in reconciling the extremes of monism and theim. It is an inquiry into the nature of highest reality. Brahman It also provides a path to the realisation of this reality.

It begins by asking the basic Upanishads question: "What is that by knowing which everything else is known?" The answer is "*Brahman*" Brahman is knowable: it is realisable.

At the outset of his philosophy, Ramanujan informs is that all knowledge necessarily involve in discrimination and differentiation; it is impossible to know an object in its undifferentiated from. The knowable is known as characterised in some form or other by some specific attributes. Since knowledge always involves distinctions, both pure identy and pure difference are unreal, Ramanuja refuses to divorce the manifold from the one; his unity contains within itself the diversity.

He contacts with Shankara (see the chapter on Shankara in this Volume) that *Brahman* is real. However, whereas for Shankara *Brahman* as pure intelligence is devoid of any distinction—It is pure identity without any difference (*nirguna*)—Ramanuja's *Brahman* is identity-in-difference. When the *Upanishads* describe *Brahman* as devoid of qualities, they mean that *Brahman* does not have

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any negative qualities, not that it has no qualities whatsoever.

It possesses a number of good characteristics (*saguna*). Existence, consciousness, bliss, knowledge, and truth are some of its attributes. These attributes are responsible for its determinate nature. *Brahman*, for Ramanuja, is not different from the personal God of theism.

Brahman is the same as the god of theism.
The world rooted in *Brahman* is as real as *Brahman*.
Both matter and selves are eternal.
Souls are many in number.
Souls are essentially alike.
Ignorance is the root cause of our bondage.
Freedom from ignorance is possible through devotion.

Brahman is an organic unity, a unity that is characterised by diversity. Ramanuja recognizses three factors as real: *Brahman* or God, soul, and matter. Though equally real, the last two are absolutely dependent on the first. Perhaps the most original aspect of Ramanuja's philosophy is the rejection of the principle that to be real means to be independent. Although soul and matter in themselves are substances, in relation to God they become his attributes.

They are God's body, and he is their soul. Ramanuja's notion of *aprithak siddhi* or inseparability explains this relation. The relation of inseparability that obtains between a substances and its qualities may also be found between two substance. Just as qualities are real and cannot exist apart from they substances in which the subsist, similarly matter and soul are parts of *Brahman* and cannot exist without Brahman.

The soul of human being, although different from his body, controls and guide the body: similarly, Brahman although different from matter and souls, directs and sustains them. To put it differently, *Brahman* is like a person, and the various selves and material objects constitute its body. Accordingly. Ramanuja's *Brahman* is not an unqualified identity: it is identity-in-difference, an organic unity. or better yet, an organic union in which one part predominates and controls the other part.

Ramanuja maintains that *Brahman* is real and that the world rooted in *Brahman* is also real. Ramanuja takes the Upanishadic account of creation literally: the omnipotent God creates the world out of himself. Hindu thought includes the cyclic view that creation is followed eventually by dissolution, then by a new creation.

During dissolution, God remains as the cause, with subtle matter and disembodied souls forming his body. This is the causal state of *Brahman*. The entire universe remains in a latent and undifferentiated state. God's will impels this undifferentiated subtle matter to be transformed into gross and disembodied souls into embodied according to their *karmas*. This is the effect state of *Brahman*.

Creation, for Ramanuja, actually takes place and the world is as real as *Brahman* itself. Accordingly, Ramanuja holds that the Upanishadic texts such as "There is no multiplicity here" *(neha nana asti kincena)* do not really deny the multiplicity of objects and of names and forms, but rather assert that these objects have no existence apart from *Brahman*.

It is indeed true, concedes Ramanunja, that some Upanishadic texts describe *Brahman* as wielder of a magical power (*maya*). However, *maya*, according to Ramanunja, is the unique power of God by which God creates the wonderful world of objects. He vehemently criticises Shankara's theory that the world is false: It is a creation of *maya*. The created world of *Brahman*. For Ramanuja, is as wonderful as *Brahman* itself.

If someone were to ask "How does the one contain the many?". Ramanuja is response would put forth the grammatical principle of samanad hikarnya or the principle of coordination. According to this rule, words in

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a sentence having different meanings can denote one and the same thing. Ramanuja's interpretation of the classical text "This is that *Devadatta*" explains this rule clearly.

Ramanuja holds that the *Devadatta* of the past and the *Devadatta* of the persent cannot be entirely identical, because the person as seen at the present and the person as seen in the past are different and have different meanings. Yet both refer to the same person. Similarly, unity and diversity, the one and the many, can coexist: they are not contradictors and can be reconciled in a synthetic unity. According, he does not deny the many; the many, on the contrary, characterises the one. This rule on the one hand rejects the principle of abstract bare identity and on the other reveals a principle of differentiation at the very center of identity; it demonstrates the reality of the finite self.

A finite human being, maintains Ramanuja, has a body as well as a soul. The material body, although a part of God, is finite. The soul, on the other hand, is eternal, real, and unique. In *samsara* (embodied existence), the soul wrongly identifies itself with the body on account of *Karmas* (past deeds) and ignorance. There are innumerable individual souls; they are qualitatively alike but differ in number.

Freedom from ignorance, *Karma*, and embodied existence is possible through work, knowledge, and devotion to God. "Work" for Ramanuja, means the different rites and rituals prescribed in the *Vedas* according to one's caste and situation in life. These duties must be performed without any desire for the rewards. Disinterested performance of one's duties is the key here.

Such a performance destroys the accumulative effects of actions. The study of the *Mimamsa* texts (text that explain how the rites and ceremonies should be performed) is necessary to ensure the right performance of duties. Accordingly, Ramanuja makes the study of *Mimamsa* a necessary prerequisite to the study of Vedanta.

The study of the *Mimamsa* texts and the correct performance of one's duties lead one to realise that since sacrificial rites and ritual do not lead to freedom from one's embodied existence, knowledge of Vedanta is necessary. The study of Vedanta is necessary for the development of one's intellectual convictions about the nature of god, the external world, and one's won self. Such a knowledge reveals to the seeker of wisdom that God is the creator sustainer, and destroyer of the world, and that the soul is a part of God and is controlled by him. Study and reflection further reveal to the aspirant that neither the correct performance of one's duties nor an intellectual knowledge of the real nature of God can lead to freedom from embodiment. Such a freedom can only be attained by the free, loving grace of God. According one should dedicate oneself to the service of God Ramanuja, in short, unlike Shankara maintains that the path of devotion leads one to freedom.

The path of devotion, for Ramanuja, involves constant meditation, prayer, and devotion to God. Meditation on God as the object of love, accompanied by the performance of daily rites and rituals, removes one's ignorance and destroys past *Karmas*. The soul is liberated; it is not reborn again; it shines in its pristine purity.

In this connection, one must not lose sight of the fact that liberation for Ramanuja cannot be attained by simple human efforts. One might pray to God, meditate, love God with all of one's heart, and even might completely surrender (*prapatti*) oneself to God, but liberation is not possible until God, pleased by one's devotion, choose to bestow that upon the devotee. In other words, God's help is necessary to attain freedom. God, pleaded by the complete surrender of his devotee, destroys his ignorance, and liberates him.

In contrast to Shankara, Ramanuja argues that the soul does not become identical with God; it merely becomes similar to God. Ramanuja rejects the notion of complete identity between *Brahman* or God and finite selves.

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Individual selves are finite and cannot be identical to God in every respect. God not only pervades but controls the entire universe.

As the existence of a part is inseparable from the whole, and that of a quality is inseparable from the substance in which it inheres, similarly the existence of a finite self is inseparable from God. Accordingly, his interpretation of the Upanishadic statement "That thou art" is very different from that of Shankara. For Shankara, the relation between "thou" and "thou" is one of complete identity.

Ramanuja on the other hand, maintains that in the Upanishadic statement under consideration, "that" refers to God, the omniscient, omnipotent, all-loving creator of the world, and "that"refer to God existing in the form of I-consciousness, the finite human consciousness. The identity in this context should be construed to mean an identity between God with certain qualifications and the individual soul with certain other requalification. To put it differently, God and finite selves are one and the same substance, although they posses different qualities. Hence the name of the system. Vishishtadvaita ("qualified identity" or "identity with certain qualifications").

Thus, whereas in the non-dualistic Vedanta of Shankara liberation implies the total effacement of the self, in the qualified non-dualistic Vedanata of Ramanuja the liberated self lives in eternal communion with God.

Although the Vishishatadvaita of Ramanuja, like the Advaita of Shankara, maintains that the performance of duties is essential to realising God, it goes a step further and maintains that such a performance must be accompanied by prayer and devotional worship. Traditionally a person must belong to one of the three higher castes to pursue the path of *moksha*. Ramanuja recognises that irrespective of caste and rank, one may follow the pathway prescribed by him to realise the union with God.

This accommodating sprint of this system made it possible for it to acquire a large number of followers. The insistence upon the accessibility of the pathway to all persons accounts for the systems wide popularity in India through the ages; it uplifted the lowest, caste, and therein lies one of the most important contributions.

Ramanuja was more generous towards members of the lower castes, and was even for the education of women. Like Sankaracharya he too founded religious centres. However, the heads here were not celibate monks but devout householders.

Ramanuja and his successors propagated Vaishnavism very effectively in many parts of India. They worship Rama and Krishna with great devotion, and find animal sacrifices to be revolting. Instead they are generous with fruits and flowers to the deities, sing and meditate peacefully. Their worship also includes giving the idols periodic baths and perfumes. The followers of Ramanuja repeat the Lord's name countless times and in various ways.

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Ramanuja Rao, Devulapalli (1917 —)

Devulapalli Ramanuja Rao, born at Devulapalli in the district of Warangal in 1917, is an eminent

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politician and writer of Telugu literature.

Devulapalli Ramanuja Rao was born at Devulapalli in district Warangal, and did his B.A. in Telugu from Madras University and Law from Nagpur University.

He took an active part in politics, worked for the integration of the former princely states of Hyderbad with the rest of India and later fought for the formation of an Andhra state, then generally known as 'Vishalandhra'. He was a member of the Andhra Pradesh Congress Committee (1960-64) and also a member of the Rajya Sabha (1960-62). He has been connected with at least fourteen different educational committees and several literary organisations.

It is true that he is better known as a promoter of literature rather than as a creative writer. However, his own literary achievement is not negligible. Special mention must be made of his book of literary criticism, *Saraswata navaneetam* (Cream of literature) in which he makes a comparative study of Potana and Srinatha on the one hand, and of the original *Bhagavata* and Potana's translation on the other. Ramanuja Rao is also a poet in his own right as is demonstrated by his collection of lyrics, *Paccha toranam* (Green garland).

Among his other fourteen published titles, Sahityopanyasalu (Literary lectures) and Na radio prasangaalu (My radio talks) also deal with literary subjects.

Devulapalli wrote four books for children: *Mana desham* (Our country), *Telugu seema* (Andhra country), *Jawaharlal Nehru* and *Gautama Buddhudu*. He also edited a pictorial English-Telugu dictionary for children, published by Oxford University Press.

He wrote the *Story of Telugu Literature* in Urdu, published by Anjuman-Taraoqui-Urdu of Hyderabad and translated Abul Kalam Azad's Urdu book, *Ghubare khateer* under the title *Talapula dumaram* (The whirlwind of thoughts), published by Sahitya Akademi. He has also translated from English into Telugu the Sahitya Akademi publication *Bankimchandra Chatterjee*.

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Ramanujan, Attippat Krishnaswami (1929 —)

Attippat Krishnaswami Ramanujan, born in 1929, is an eminent scholar and educationist.

Attippat Krishnaswami Ramanujan read English at Maharaja's College, Mysore, and Linguistics at Poona. Later, he was a Fulbright scholar at Indiana University during 1960-62. Since 1962, he has been at the University of Chicago where he is now Professor of Dravidian Studies and Linguistics, and a member of the Committee on Social Thought.

His works in English include *The Striders* (1966), *Relations* (1971) and *Selected Poems* (1976), besides *The Interior Landscape* (1967), *Speaking of Siva* (1972), *Samskara* (1976) and *Hymns for Drowning* (1981) which are translations from Kannada and Tamil. *The Striders* was a Poetry Society Recommendation. He was awarded Padma Shri in 1976, and the MacArthur Prize Fellowship in 1983.

Both *The Striders* and *Relations* are the heirs of an anterior tradition, a tradition very much of this sub-continent, the deposits of which may be seen in Kannada and Tamil. Ramanujan's deepest roots are in the Kannada and Tamil past, and he has repossessed that past, in fact made it available, in the English language. This is a significant achievement, one almost without parallel in the history of Indian English verse.

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He has successfully conveyed in English what, at its subtlest and most incantational, is locked up in another linguistic tradition. The impulse to preserve is at the bottom of his poetry. He follows up a private insight until it completes itself in a poem that is a world in itself. The family is, for him, one of the central metaphors with which he thinks.

There are many luminous evocations of family life in The *Striders* and *Relations* notably in 'Small-scale Reflections on a Great House' which offers a sort of commentary on the Hindu family with its telescopic relationships.

'Prayers to Lord Murugan', an 'imitation' of the Tirumurukanupatai (7th c.), examines a tradition gone to seed, and invokes its relevance to our own times. The poem is the first step towards establishing an indigenous tradition of Indian English verse. Ramanujan has an eye for the specific physiognomy of a person, object or situation which he then reveals with telling detail. What sets him apart from other poets is his unique tone of voice and his scrupulous concern with language.

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Ramanujan, Srinivasa (1887 — 1920)

Srinivasa Ramanujan, born at Erode in 1887, was one of the greatest Mathematicians India.

Srinivasa Ramanujan, one of the greatest Mathematicians India has ever produced, was born in a South Indian Iyengar Brahmin family at Erode on 22 December 1887. His father was an accountant (*gumasta*) to a cloth merchant at Kumbakonam. His maternal grandfather was an *amin* in the Munsiff's Court at Erode.

Ramanujan first went to school at the age of five. Two years later, he joined the Town High School at Kumbakonam where he enjoyed a free studentship. During his school days his extraordinary powers began to be felt. He possessed an uncanny memory and could not only repeat the complete lists of Sanskrit roots but also could give the values of various mathematical entities to any number of decimal places.

At this time, he got hold of a copy of Carr's 'Synopses of Pure Mathematics' which he browned from the college library. This book completely captivated the young mind and Ramanujan became deeply engrossed in its pages. He found delight in verifying some of the formulæ given there and began to make new theorems and formulæ with which he entertained his friends.

He passed the Matriculation examination in 1904 and won the Subrahmanyam Scholarship. He entered the Government College at Kumbakonam and began spending all his time in the pursuit of Mathematics—his only love. This sole preoccupation with one subject neglecting all others, specially the English language, had tragic consequences. He failed to get promotion to the second year of his College and lost the scholarship, which forced him to discontinue further studies for want of money.

Thereafter he had to drift from place to place in search of a job, In the midst of this, he appeared for the First Arts examination in December 1906, but failed, and that was the end of his student life. The next few years of his career was a long tale of fighting with poverty on one hand and simultaneous continuation of his independent work in Mathematics on the other. He jotted down his results in two big-sized note-books which in later times were found to be real treasure troves.

In 1909, he got married at the age of 22 and it became necessary for him to find some permanent employment. He came in contact with V. Ramaswami Aiyar, the founder of the Indian Mathematical Society, and at the instance

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of Shesu Aiyar became acquainted with Dewan Bahadur Ramachandra Rao, a great lover of Mathematics, who was then the District Collector of Nellore. Rao sent him back to Madras, undertaking to pay his expenses, so that this intellectual giant could continue his mathematical pursuit. But refusing to be a burden on others Ramanujan finally got a small job with the Madras Port Trust in 1911.

All this time, however, he never slackened his mathematical work. His earliest contribution to the *Journal of Indian mathematical Socity* was in the form of questions which appeared in 1911. His first long article on "Some properties of Bernoulli's numbers" was published in December of the same year. His methods, although novel, were extremely terse and his expressions not very clear. It was really difficult for ordinary readers to follow his mathematical gymnastics.

At this time, he was working on theorems of Prime Numbers. The famous mathematician, Professor G.H. Hardy, in his tract on 'Orders of Infinity' had posed some problems which were yet to be solved. Ramanujan's works which contained solutions of the above were communicated to Professor Hardy at Cambridge. Thus began an acquaintance between the two which resulted in the full blossoming and appreciation of Ramanujan's talent and genius.

At this time Dr. G. T. Walker, Director of Meteorology, Government of India, and a former Lecturer of Mathematics at Trinity College, Cambridge, was introduced to young Ramanujan and his work by Sir Francis Spring, the Chairman of the Madras Port authority. He at once recognised the quality of Ramanujan's work and through his efforts a research studentship of Rs. 75/- per month was arranged for the young mathematician in 1912.

He continued in this capacity for two years and all this time Professor Hardy was trying his best to take him to England. He arranged for Ramanujan a research scholarship at Trinity College and after overcoming many serious obstacles and difficulties, primarily as a result of Professor E.H. Neville's untiring efforts, Ramanujan finally arrived in England in April 1914. He had a scholarship worth £ 250, out of which his family in India was to get £ 50 for their support.

In addition to this, he was awarded an exhibition (scholarship) from Trinity College of £ 60. This was really a lot of money for a man of extremely simple habits like Ramanujan, and he was able to save quite a bit out of it. As a scholar, he had no specially assigned duties and could work as he pleased. At his own instance he received tuition in some of the essential branches of Mathematics which had not been adequately covered in his text-book and, although a formality, he wished to qualify himself for a Cambridge degree as a research student.

He devoted himself whole-heartedly to his research free from any trouble and anxiety. In collaboration with Professor Hardy and in the extremely congenial atmosphere for research, Ramanujan could now involve his intuition and inductive talent to produce discoveries in number theory.

When the First World War was ravaging Europe, Ramanujan was putting in extremely hard work in a climate which was so unlike his native sunny South Indian weather. His austere diet and religious observances brought about a deterioration in his health. In the spring of 1917, he fell ill with tuberculosis and had to be removed to a nursing home at Cambridge. Thereafter, he was bedridden for a good length of time.

He was kept at different sanatoria at Wales, at Matlock and in London for recovery. It was in the autumn of 1918 that his health showed signs of improvement. He at once resumed active work and at this time he was elected a Fellow of the Royal Society, at the age of 31, being the second Indian till then to get this honour. Stimulated by this, Ramanujan discovered some of his most beautiful theorems

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and in the same year (1918) became a Fellow of Trinity College. Early next year, Ramanujan became well enough to undertake the voyage back home. One returning to India he again actively engaged himself in his researches. But his health broke down and this mathematical prodigy breathed his last in Madras on 26 April 1920.

Ramanujan was a Pure Mathematician of the highest order, whose prime interest was the theory of numbers. From the time man learnt how to count and became familiar with the integers, it was but natural for him to look for some generalities in properties in the entire classes of integers. Ever since, the mathematician started discovering that these integers could be partitioned in various ways, sometimes as sums of two or more primes, or as sums of squares, cubes or any other powers. And then it was the turn of the mathematicians to develop generalised proofs to such conjectures and this certainly required the deepest resources of modern mathematics.

Some of these remained unsolved for centuries. The beauty of Ramanujan's intellect was that he not only gave novel and analytical proofs to some of these but also gave further twists to the problem in leading to further interesting and complicated correlations. And in this connection the development of a formula by Ramanujan in 1917 for partitioning of any number which can be made to yield the required result by a series of successive approximations, may be cited as an impressive example.

It is true that a born prodigy like Ramanujan could not develop his natural powers and gift due to lack of proper guidance in the formative period of his life. Yet nature did richly compensate him for his linguistic deficiency by giving him a stupendous memory which he put entirely at the service of the theory of numbers. He did not care much for literature or art and did not live long enough to build some sort of personal philosophy. As a Pure Mathematician, he wanted to keep his work pure and uncontaminated from any kind of technological application.

Yet slowly but surely, some of the finest gems of his creation, so long shining in their splendid but useless isolation, are, one by one, being applied to complicated technological theories. His work on Reimann's Zeta function has been applied in Pyrometry for the investigation into the temperature of furnaces. His mock-theta functions, modular equations, identities, theories, of continued fractions and elliptic functions or some other of his numerous creations are being extensively studied with a view to ascertaining their application potentialities for understanding and regulating atomic furnaces.

The collected volume of his papers, edited by Professor G.H. Hardy and others, which came out in 1927, bears eloquent testimony to the excellent work done by him within the life span of thirty-three years; and one cannot think of any greater tribute to the memory of this mathematical genius than those lines of Hardy, his discoverer and mentor, which read: "I still say to myself when I am depressed and find myself forced to listen to pompous and tiresome people, 'Well, I have done one thing you could never have done, and that is to have collaborated with both Littlewood and Ramanujan on something like equal terms'."

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Ramarajabhushana (1510 — 1580)

Prabandhankam Bhattu Murti, born in 1510, was an eminent Telugu poet.

The poet's actual name is Prabandhankam Bhattu Murti, but he is better known as

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Ramarajabhushana, a title indicative of the fact that he was regarded as an ornament adorning the court of the Vijayanagara ruler, Rama Raja. Critical opinions differ regarding the claim made by some that he too belonged to the galaxy of the eight major poets (ashtadiggajas) in the court of Krishnadevaraya, as his poems were written long after the demise of that mighty emperor.

The three extant works of Ramarajabhushana belong to the latter half of the 16th century. His skill in handling the figure of speech 'shlesha' (pun) is exception and he has left his impact on a number of Telugu poets who handled the genre prabandha in subsequent ages.

The first of his works is *Kavyalankara-sangrahamu,* also known as *Narasabhu-paliyamu* since it was dedicated to Narasa Raja. It is a work on poetics, based on Vidyanatha's *Prataparudra-yasubhushanam,* and deals with alankaras, rasa, dhvani, and the traditional classification of heroes and heroines.

The section on dramaturgy, found in the Sanskrit work, does not find a place in the Telugu poem. Though the book is based on Vidyanatha's treatise, Ramarajabhushana composed original verse to illustrate the principles of poetics and shows his felicity in choosing apt examples to bring out the point under discussion.

His fame, however, rests mainly on *Vasucharitramu,* a narrative poem based on a minor episode in the *Mahabharata,* dealing with the love of Vasu Maharaja for Girika and their marriage. A new type of narrative poem called Prabandha with certain set chracteristics like descriptions of eighteen objects made its appearance in Telugu in the 16th century, and *Vasucharitramu is* universally acclaimed as one of the most outstanding poems in this genre.

The story content in it is quite slender, but the poet is able to extend it to over 800 verses by the display of his gifts of description, play on words, and rare artistry in producing euphony by juxtaposing appropriate words for the purpose. The poem is a treasure house of alankaras and memorable phrases.

His last work Harishchandra-Nalopakhyanamu is a 'dvyarthi kavya', a poem with two meanings in which each verse allows itself to be interpreted in two ways, each dealing with a different story. It is an intellectual feat. Ramarajabhushana deals with the stories of Harishchandra and Nala simultaneously in the poem, and displays his supreme command of language, choosing words which can be manipulated to yield meanings at once to recount the tales of two different emperors. This poem, unlike the earlier works, was dedicated to Rama, suggesting a change in the poet's aims and aspirations. In its field it is a monumental work, excelling other such works in the language.

These three works have secured for the poet a pre-eminent position in Telugu literature.

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Ramaraju, B. (1925 —)

B. Ramaraju, born at Devunuru in Warangal district in 1925, made great contribution in Telugu folk literature.

B. Ramaraju was born in Devunuru in Warangal district, and studied in Warangal and Hyderabad. He received his M.A. and Ph.D. degrees in Telugu literature from Osmania University. As a student he participated in the Freedom Movement in the old Hyderabad state, and later he took active interest, and held important positions in various literary and cultural associations in Andhra Pradesh. He joined the Telugu Department of Osmania

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University as lecturer in 1952 and retired as Professor and Head in 1983.

Ramaraju's contribution to Telugu literature is noteworthy mainly in two areas: (1) At a time when folk literature was being treated with contempt by most scholars, he did pioneering work in the field and wrote his doctoral thesis on Telugu folksongs, the first systematic study of the subject. Besides publishing a book *Telugu Janapada-geya-sahityamu* based on his thesis, he published three anthologies of Telugu folk-songs and four books in English on Telugu folklore. (2) He collected several hitherto unpublished palm leaf manuscripts from the villages in the region and published a few classics in Telugu and Saṇskrit with critical introductions.

One of these is Srinatha's *Shivaratri-mahatmyamu* which was published in 1968. Till then only the first four cantos of the poem were available to readers. The credit for discovering and bringing to light the hitherto missing fifth and final canto of the poem goes to Ramaraju. The classics he thus edited and published include *Prasanna-Raghava-natyaprabandhamu* by China Timma Kavi, *Raghavabbyudayamu* by Chintalapalli Chayapati and *Sakala-jiva sanjivanamu* by Sayapa Venkatadri Nayaka in Telugu.

The Sanskrit classics brought to light by him include *Vasu-charitra* by Kalahasti Kavi, *Jambavati parinaya* by Krishnadevaraya, *Shringara-shekhara-bhana* by Vellala Umamaheswra, and *Ramayana-sara-tilakam* by Madhuravam.

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Ramaswami, Tripuraneni (1887 — 1943)

Tripuraneni Ramaswami, born in 1887, was an eminent barrister, humanist and social reformer Telugu critic.

Tripuraneni Ramaswami, Telugu critic, popularly known as Kaviraju, was a barrister, humanist and social reformer. He subjected the *Ramayana*, the *Mahabharata*, the *Bhagavadgita* and the puranas to a thorough critical scrutiny and held the view that these works kept the masses in perpetual ignorance and servitude. He was a satirist of the first order and a free thinker with an incisive wit. He was the first acknowledged rationalist poet in Telugu.

Ramaswami's *Suta purana*, four volumes (1924-29), exposed the inconsistencies in the lives of Rama and Krishna. He questioned the age-old belief in divine incarnation in his *Bhagavadgita* (1941), which he adapted to the Palnadu war in Andhra. It was a bold criticism of the traditional values of Hindu life and culture. In his first play *Kurukshetra sangramam* (1911), Kaviraju questioned Krishna's role, and in other plays like *Shambuka vadha* (1920) and *Khuni* (1935) he took up cudgels on behalf of Shambuka and Vena, the Shudra chiefs, against brahmin domination. His style was simple but pungent and forceful.

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Ramaswamy Iyer, C.P. (1879 —)

C.P. Ramaswamy Iyer, born in 1879, was a politician and administrator of South India.

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Despite socialism, secularism and democracy, heredity and tradition cannot be ignored. It takes centuries of life to create some history and centuries of history to create enduring tradition. Intellectual animation. versatility and resourcefulness of C.P. Ramaswamy Iyer may be traced to the fact that he was a descendant from a direct line of a brother of Appayya Dikshitar—the renowned savant and philosopher.

His familiarity with and hold over Carnatic music can be traced to the fact that he belonged to the stock of Samavedis. His genetic inheritance was a good launching pad to greatness. He had a charming personality. reminiscent of Venus. In food and clothing in demeanour and conversation, he was a connoisseur. High birth, prepossessing looks and dignified bearing gave him as advantage over others.

My memory goes back to the mid-thirties when he visited Patna as a member of the Wheeler Committee to report on the reorganisation of the Secretariat at the Centre and in the Provinces. He was requested by the elite to address a meeting on Hindu culture. P. K. Sen, former Judge, introducing him, said that there was no need to known what C.P. did not know about Hindu culture and resumed his seat with the observation that he did not like to stand any longer between the audience and the distinguished speaker.

C.P. spoke for nearly one hour quoting copiously from our classics, epics and scriptures. It was an intellectual treat of a high order. He had read so deeply and so widely that he could successfully engage himself in controversies with great historians like Arnold Toynbee. He was well informed, weighty and vigorous. While feeling at home with the works of Valmiki, Vyasa and Kalidasa, he was familiar with the latest trends in French literature and the facete of world thought.

He was born, with a silver spoon in his mouth, on Deepavali day under the Swati constellation in 1879, which in that year fell on November 12. After a brilliant academic career with proficiency in English and Sanskrit, he joined the legal profession. Being brilliant in mathematics, he spoke the language of precision.

He made his mark at the bar in 1912, when he appeared against Annie Besant in the case relating to the guardianship of J. Krishnamurthy. who was then hailed as a Messiah. When Krishnamurty's father suggested to proceed against Besant for contempt of Court on her non-Production of documents ordered by the Court, he declined to do so stating that whilst he was willing to conduct the case, he would not be a party to vindictive proceedings. He had innate poise and refinement.

On her request, he became the Secretary of the Home Rule League in 1916 and edited "New India" when she was interned. He repaid his debt of gratitude to her by writing her biography published by the Government of India. The next year, he became the Secretary of the Indian National Congress. While contesting for a seat in the Provincial Legislature, he addres-sed an election meeting, keeping a loaded pistol on the table to scare away the rowdy elements that tried to disturb his public meetings. Soon after his victory, he became the Advocate-General of Madras at the early age of 41.

As leader of the bar, his income reached a level which very few attained in India. He repeatedly declined a seat on the bench with his characteristic remark that he preferred to talk sense for a few hours rather than go on hearing nonsense throughout the day and earn much more than the salary of a Judge. He was also the legal adviser to Motilal Nehru on personal matters. Edwin Montague. Secretary of State for India, and Lord Wavell the penultimate Viceroy held him in high esteem as a legal luminary and administrator.

When he was a member of the Governor's Executive Council in Madras, S.V. Ramamurty, a brilliant civilian, got into trouble on writing

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an article emphasising the national point of view. Then he took him under his protective wings and tided over the crisis. He met the entire expenditure for printing and publishing the pioneering work of Pingali Venkayya on "A National Flag for India."

He gave a handsome donation to Andhra Jateeya Kalasala and repeatedly helped Andhra Ratna Duggirala Gopala Krishnayya, a stormy petrel in politics, during the period of his poverty, ill health and neglect by the public. His benefactions reached all sections of society with spontaneity. He was a pioneer in Hydro-Electric Projects and in Visakhapatnam and Cochin harbour schemes. He also strove to start Tungabhadra Project but was thwarted.

From 1926 to 1931, he often went abroad as a delegate to the League of Nations and to the Councils of the Empire. He acted as Law Member and later became a Member for Commerce and Industry and Railways in the viceregal Cabinet. For many years, he was associated with the affairs in Indian States, drafted a constitution for Kashmir and became Dewan of Travancore. He proved to be a Shogun. Peshwa and Rana rolled into one:

He held that our rivers were national assets and should not be dammed and diverted to placate the tribal interests of any particular region and envisaged the scheme to link up the Ganga with the Mahanandi, the Godavari and the Krishna with the rivers of the South beginning with Pennar and Palar and going down to Kaveri and Tamraparni as a part of national grid.

In 1942, he joined the expanded Executive Council of Lord Linlithgow as Member for Information but resigned after seventeen days in protest against the Governmental policies When B.R. Ambedkar carried on a tirade against Hinduism, he snubbed and silenced him. Again when E.V. Ramaswami Naicker identified a particular community in Tamil Nadu (Brahmana) with Aryans and advocated their extermination, C.P. challenged him with retaliation. For him, life was not a simple parade but a perpetual battle and a continuous conflict between what is and what should be.

His greatest achievement in Travancore the most orthodox part of Hindu India was the throwing open of the temples of the State to Harijans Mahadev Desai's "Epic of Travancor" written at the instance of Mahatma Gandhi, giving a stirring account of the important episode, concluded that when all else about Travancore was forgotten, this bold administrative act would be remembered by future generations with gratitude.

He industrialised the State and founded Travancore University. He introduced adult franchise and drafted a fairly democratic constitution. But the Congress and the Communists demanded full self-government. A conflict arose in which he took strong action. He forced the liquidation of the Travancore National and Quilon Bank, successfully managed by the State Congress leaders.

He was for daring a Cromwell, for diplomacy a Chanakya, for executive ability a Moses and for fighting a Nepolean. He played his part as if he alone counted. If a dictator was needed, he was an ideal one. He had the frame of adamant and soul of fire. No danger frightened him. He was tough as Samurai. But subsequent events proved that he was in the wrong. He gambled with aristocratic wrecklessness with disastrous consequences.

His stand on the independence of Travancore and the appointment of a trade Commissioner to Pakistan disgusted one and all. He expected Travancore to be a dominion on the ground that its population was greater than that of the whole of Australia, to say nothing of Newzealand. He thought that long sea-board on one side and mountains on the other with only a narrow strip which could easily be defended by State forces were plus points. When it was reported that Travancore made an agreement with Britain for the disposal of Uranium deposits, Nehru threatened to bomb Travancore

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C.P. thought of seeking the help of Royal Air Force. What was more, he dubbed Khan brothers of N.W.F.P. as Racketeers paid by Congress to keep 94% Muslims from joining Pakistan, ignoring that the Province elected a Congress Ministry.

He indulged in forcing events and making history. But history grew out of his control and he stood exposed. His false steps, mistaken preferences and fatal miscalculations thwarted his way. He was stabbed at a public meeting. Consequently, he resigned and literally walked out of history. Having chosen the wrong path, he had to submit to the lash. It marked the abrupt end of his political career. He confessed that, as a politician and administrator, he became defunct.

It is on record that Sardar Patel was keen on utilising his services as our Ambassador to USA. But Prime Minister Nehru thought otherwise. However, he did valuable work as a member of the Press Commission and as Chairman of the Hindu Religious Endowments Commission. An impressive figure in dhoti and coat with a turban, parochialism was foreign to his nature. He was a striking personality, who used to create a flutter whenever he entered a room or an assembly. He disapproved of the linguistic fanaticism advocated by the Tamil Isal Movement in the realm of music.

He was rejected but could not be relegated. His last years were devoted to education and scholarship. He was Vice-Chancellor of the Universities of Annamalai and Banaras and he presided over the Inter-University Board. He often travelled abroad as a lecturer on Indian culture and to attend University Conferences. He was a respected member of the Indian PEN Centre and Bharatiya Vidya Bhavan. He was a versatile genius, who was like a manyfaceted gem. There was no subject under the Sun which he touched and did not adorn. He went to London to bring his atutobiography up-to date and died there on September 26, 1966, at the age of 86.

He had an open mind and expressed his views frankly and fearlessly. When the Nambudiripad Ministry in Kerala, commanding a majority in the legislature, was dismissed and Presidential rule clamped in response of violent agitation, he questioned the constitutional validity and political morality of the procedure. Even in his casual talk, diction and balance, mirroring vivacity, tempo and rhythm of the movement, were noteworthy. It was a pleasure to be on writing terms with him.

It is interesting to recall that when he celebrated his shastiabdapoorti in 1939, he relinquished his properties in favour of his children and dependents, including Rs. 10 lakhs to various Institutions and charities, reserving just enough for his maintenance. He was magnanimous in outlook, princely in hospitality and generous to a fault. He declined since then to receive payments for his articles, books and publications. He also rejected legal engagements in the Federal Court and Supreme Court even when tempted with fat fees.

C.P. Ramaswamy Aiyar Foundation established within a month of his passing away to perpetuate his memory is bringing out a journal "Voice of Samanvaya." A nonformal educational institution under its auspices is imparting instruction in Sanskrit and classical literature to the young and old. An art centre has been inaugurated and eminent persons are invited to deliver lectures on various subjects.

He led a full and purposeful life through the vicissitudes of history and cruelty of geography Few could hold a candle to him anywhere in intellectual calibre and administrative competence. He talked with animation and with eloquence truly Ciceronian, better suited to the forum or pulpit. He used to say that he owed much to the Sankaracharya of Sringeri and Ramana Maharshi. His appearance reminded one of the ancient Roman consuls. But grave error of judgement on his part at the crucial moment and the consequent course of destiny consigned him to the limbo of oblivion as there are no its in history The country was thus deprived of his valuable services

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——See under Naicker, E.V. Ramaswami

Ramaswamy Sastrulu, Vavilla (1832 — 1891)

Vavilla Ramaswamy Sastrulu, born in 1832, was the most important figure in Telugu literature.

Vavilla Ramaswamy Sastrulu is the most important figure in Telugu publishing. He was well-versed in both Telugu and Sanskrit. He was a lover of Shankara's Advaita philosophy and represented the Pitha of Shringeri in Madras. It is to him that the Telugus owe an easy availability of all the great Telugu classics, as Ramaswamy Sastrulu published a large number of them in thousands. What is more significant, he had even the Sanskrit works printed in the Telugu script.

Ramaswamy Sastrulu invented a type for Telugu printing called the Great Primer in 1860. All the old classics were printed in that type. The famous publishing company, Vavilla Ramaswamy Sastrulu and Sons, was founded by him in 1850.

His publications are highly-prized Telugu classics as they were edited by eminent scholars. They include Valmiki's *Ramayana*, Vyasa's *Mahabharata* and its translations into Telugu by the poetic trio, the *Bhagavatam* of Pothana, the *Ramayanam* of Bhaskara, the *Ramayanam* of Ranganatha, etc. The firm founded by him continues to flourish under the management of his son Venkateswara Sastry.

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Rama Varier, Kaikulangara (1832 — 1896)

Kaikulangara Rama Varier, born in 1832, was a great Sanskriti and Malayalam scholar.

Kaikulangara Rama Varier a great at Sanskriti scholar of his day, was born in Talappally Taluk in the erstwhile princely state of Cochin. He began his Sanskrit studies under his learned father, Kaithakottu Bhattathiri, and continued under the guidance of several eminent scholars.

He became proficient in several branches of Sanskrit studies. He did not stick to a single plan but learnt and taught, staying at several places for short periods. Privation and poverty made the fag end of his life extremely miserable.

Varier's contribution to Malayalam rests mainly with his Malayalam commentaries on about forty Sanskrit texts. His other works deal with Ayurveda, Astrology, Vedanta, Vyakarana, Tarka, etc. There are also three long original Sanskrit poems to his credit, viz. *Vagananda lahari, Vamadeva stavam* and *Vidyunmalastuti.*

He has contributed practically nothing original in Malayalarn. but it was he who, most probably for the first time, corrected the textual errors that had crept into Ezhuttacchan's Malayalam classics, the *Adhyatma Ramayanam* and the *Mahabharatam.*

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Ramavarma, Vayalar (1928 — 1975)

Vayalar Ramavarma, born in 1928, was a popular Malayalam poet and film lyricist.

Vayalar Ramavarma was born in an orthodox family. Ramavarma in his early boyhood had traditional Sanskrit education. Later, he joined the English High School at Sherthalai, and passed his S.S. L.C. examination . He knew Malayalam, Sanskrit and English, and had a working knowledge of Tamil. In his teens he developed a deep interest in poetry.

His early poems show the influence of Mahakavi G. Sankara Kurup and Mahatma Gandhi. Later, he came under the influence of Changampusha Krishna Pillai whose highly sentimental Iyrics were the rage of the day. Vayalar, his native village, was in those days a stronghold of the underground Communist Party, under whose militant leadership there had been a violent popular uprising against the dictatorial rule of Sir C.P. Ramaswamy Iyer, Dewan of Travancore resulting in a big carnage of innocent people.

It was quite natural that the impressionable young poet should come under the spell of the communist ideology and actively participate in the Progressive Writers' Movement. In no time his poems, vibrant with revolutionary fervour started to charm huge gatherings at political meetings.

It was the vision of an equitable society, rather than drab daily politics, that fired his imagination. He also developed a rationalistic strain, and became a sustained critic of religious hypocrisy and age-old superstitions. He was a master of melodious diction, and his simple poems, when properly recited, had an elementary power to sway the masses.

It was this musical quality of his poems that gained him easy access to the film world, whereas as a gifted composer of sweet Iyrics his position remained unchallenged till his untimely death. More than anybody else, he is responsible for bringing poetry on to the Malayalam screen.

Ramavarma's narrative poem *Ayisha* (1954), depicting the sad plight of a poor Muslim girl, has been a favourite text with many Kathaprasangam (musical oneman stage-presentation of stories) performers. *Sargasangitam* (1961), a collection of his Iyrics, received an award from the Kerala Sahitya Akademi. As a composer of songs, he grew with the Malayalam film industry, and a large number of his compositions became all-time hits. Four times he won the Kerala State Award for the best film Iyricist of the year.

In 1974, he also received from the President of India the National Award for the best film Iyricist. He has composed more than one thousand songs for Malayalam films, which endeared him to the masses, while his amiable disposition gained for him a large and devoted circle of friends. To commemorate him, his friends and admirers instituted the annual Vayalar Award, which is the most prestigious literary award in Kerala. Two volumes, one containing all his poems and the other almost all his film songs, have also been brought out posthumously.

His published poetic works are: *Padamudrakal* (1948), *Kontayum punulum* (1950), *Enikku maranamilla, Ayisha* (1954), *Mulankatu* (1955), *Oru Judas janikkunnu* (1955), *Ente mattolikkavitakal* (1957), *Sargasangitam* (1961). In addition to these, he has also published two collections of short stories and one travel diary.

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Ramayya Pantulu, Jayanti (1869 — 1964)

Jayanti Ramayya Pantulu, born at Mukishwaram in Amalapuram taluk in 1869, was an eminent Telugu writer and scholar.

Jayanti Ramayya Pantulu was born at Mukishwaram in Amalapuram taluk, and is the founder of Andhra Sahitya Parishat and the chief compiler of *Suryaraya Andhra nighantuvu* (Telugu dictionary, named after its patron, Surya Rao, Raja of Pithapuram). This *Nighantuvu is* still the most authoritative and comprehensive lexicon, the only 'encyclopaedic dictionary' in the Telugu language.

Jayanti started his professional career as a teacher at a Middle School. After a while he joined civil service. Starting as a scribe in the District Magistrate's court, he retired as a Presidency Magistrate. Later, he became a member of the legislative assembly of the composite Madras State. In 1937, he was awarded the title of Kala Prapurna by the Andhra University.

The Government of India entrusted him with editing some eight hundred ancient edicts, concerning the Andhra country.

He was a champion of the literary style (granthika) against the colloquial (gramya or vyavaharika), his convincing argument being that the language of literature should have a standard diction and must not be corrupted or confused by varying dialects spoken in the various regions of the Telugu country.

His works include *Andhra. vajnmaya vikasa vaikhari* (The development of Telugu literature) and *Muktishwara shatakam* (A hundred verses in praise of Lord Muktishwara). He translated the Sanskrit books *Amaruka kavya* and *Uttararamacharita* and wrote two versions of the *Ramayana.*

He contributed about fifty essays of historical and literary interest to *Andhra sahitya parishat patrika* and published in English *Defence* of *Literary Telugu, Dravidian Lexicography, Southern School of Telugu Literature* and *Krishnaraya.*

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Rami Reddy, Duvvuri (1895 — 1947)

Duvvuri Rami Reddy, born at Gudur in Nellore district in 1895, was a leading poet, dramatist and translator in Telugu literature.

Duvvuri Rami Reddy born at Gudur in Nellore district of Andhra Pradesh, was among the first poets in Telugu to shift the subject of poetry from the traditional to the contemporary. In place of kings, their consorts and their

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courtiers, the poet chose as the heroes of his poetry the farmer leading a hard life in the village, the old untouchable woman, and the simple shepherds. A farmer himself, Reddy was intensely aware of the promise and poignancy of life on the village farm and he evoked it with admirable authenticity.

Rami Reddy did not have formal education, but through his own efforts he acquired mastery over Sanskrit, Bengali, Tamil, Urdu, English, Persian, French and German. He started composing poetry in his nineteenth year and wrote a large volume of poetry, plays, critical studies, diaries and translations. Apart from literature, he tried his hand at painting, sculpture, and film-direction also.

Nalajaramma (Martyrdom of Nalajaramma, 1918) is his first important poetic work. *Vanakumari* (Child of the forest, 1918) brought him fame. His *Krishivaludu* (The farmer, 1919) describing the farmer, the seasons and the Indian way of rural life carved for him a niche in the world of modern poets. *Kadapati vidkolu* (The last farewell, 1924), considered to be his literary masterpiece, is a work of 150 verses. *Nakshatramala* (1921), *Bhagnahridayamu, Jaladangana* (1924), *Kavi-ravi, Matrishatakamu, Musali maleta, Naivedyamu, Palitakeshamu, Prathama kavitvam, Yanakalapu varichelu, Yuvakasvapnamu* are his other poetic works. Inspired by the national movement, he wrote *Ratnampata, Svatantryaratham,* and *Matrishatakamu.*

Karshakavilasamu is his first play. *Sitavanavasamu* (1921), *Kumbharana* (The story of Mirabai, 1924), *Madhavavijayam* (1925) and *Congressvala* (1935) received some recognition.

Rasikajananandamu, Svapnashleshàmu, Ahalyanuragam. Krishnarayabharam (all written during 1916-18), *Telugu kavitalo kotta tennulu, Radio vyasamulu, Khandakavyamulu* and *Vyasamulu* (1935) are collections of his essays. His articles on painting and pictorial art were published in Kala.

Rami Reddy's poetic contribution lies in elevating the common farmer in Krishivaludu (1919), the old untouchable woman in *Musali maleta* and the simple shepherds in *Vanakuman* as the subject matter of poetry. He displayed patriotic sentiments in poems like 'Swatantryarathamu' and 'Matrumandiramu', and unreserved religious devotion in 'Naivedyamu'.

As a poet who grew up in the lap of nature, he presented an impressive portrait of nature in its sweet and frightful moods in works like Jaladangana. Even in Krishivaludu, the poet is concerned with an imaginative description of the change of seasons in the countryside, besides the presentation of the daily chores of the farmer.

The poetic element involved in such evocative descriptions saves his work from being a mere photographic presentation of the rural scene of India. His plays deal with puranic themes as in *Sitavanavasamu* and contemporary themes as in *Congresswala.*

As a competent translator, Reddy resdered into Telugu Omar Khayyam's *Rubaiyat* under the title, *Panasala*, directly from Persian. He also rendered Sheikh Sadi's *Culistan* and Bostan into Telugu, besides writing a volume of poems, *The Vioce of the Reed*, in English. Reddy also wrote some critical essays like 'Kavitvatatwa nirupanamu', 'Tikkana' and 'Miabaib A Tagedi', included in his volume of essays. His works have been collected and printed in seven volumes under the title *Kavikokila granthavali.* Incidentally, Kavikokila was the title conferred on him by the Andhra Mahasabha in 1920.

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Ramkumar (1924 —)

Ramkumar, born in Simla in 1924, is an eminent Hindi writer and painter.

Ramkumar was born at Simla and did his M.A. in Economics from Delhi University. Besides being a Hindi writer, he is a painter of distinction. He lived in Paris from 1950 to 1952 and was a member of a group of young programme artists. At present he has settled in Delhi.

Ramkumar has written little, compared to his output as a painter; but low-keyed and subdued as his short-stories and novels are, they arise out of the same keen perception and sensitivity which has make him one of the best Indian landscape painters.

Perhaps it is due, in some way, to the fact that he is basically a painter, that his stories have a haunting sense of the void perceptible in between the words. Silence often becomes eloquent in his short stories, most of which are about lonely, broken men and women, cut off from their fellow humans by the peculiar situations they find themselves in. The artists in the story 'Khali canvas' and the dreamy emigre in 'Jeanine' are such characters.

What holds his characters on to life eventually is a lingering, disinherited humanism, a sort of wish-it-were-true loyalty to the ordinary dreams and longings of a simple human being. He leaves the earlier satirical attitude of stories like 'Picnic', and heads for a meare lugged and economical use of the language which constitutes his peculiar strength.

The world of Ramkumar's stories and novels is a precariously balanced one. If all things are transient and man is a puppet in the hands of time and fate, one may ask what the alternative is. What these stories and novels seem to suggest is that what is possible for a human being to hold and savour is a second best kind of time, a mixture of memory and the immediate present. His works include: Novels: *Ghar ghar tute, Der saber;* Collections of Short-stories: *Husna bibi aur anya kahaniyan, Ek chehra. Samudra, Jhinguron ke svar, Meri priya kahaniyan;* Travelogue: *Europe ke sketch.*

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Ramprasad Bismil (1897 — 1927)

Ram Prasad Bismil, born in 1897, was a great revolutionary freedom fighter.

Born in 1897, Ram Prasad Bismil belonged to an ordinary Brahmin family which was conservative in its outlook. It was his grandfather, Narayan Lal, who had migrated from a village in the State of Gwalior, situated on the banks of the Chambal. He settled in Shahjahanpur where his son, Murlidhar, first took up employment in the local Municipal Board, but subsequently gave it up and began the business of money-leanding.

As a child Ram Prasad was by no means promising. He gave little proof of intelligence in academic progress. He failed twice in the Vernacular Middle examination, after which he joined the local Mission High School, where he studied up to Class X.

He had a robust physique and was fair-complexioned. His eyes had a deep penetrating look and his personality was very impressive. He was not communicative and was almost self-centered. During his school days, he scrupulously avoided being photographed; few could gauge the mystery behind his reluctance.

It was in 1915 that he came into contact Swami Somdeva, a renowned Sanyasi and a staunch Arya Samajist. This marked a new turn

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in his life. He imbibed the nationalistic outlook of the Samaj and began to pursue ardently the rules of *Brahmacharya*. He also took the vow of celibacy.

The death sentence awarded to Bhai Parmanand in the Lahore Conspiracy Case kindled the fire of patriotism in the heart of Ram Prasad, and he began to drift towards the terroristic movement. In spite of his staunch loyalty to the Arya Samaj, he was a very fast and loyal friend of Ashfaqullah, another well-known revolutionary.

The Mission High School, Shahjahanpur, was a centre of young revolutionaries. Besides Ram Prasad, others were Kali Charan and Ganga Singh. Of these, Ram Prasad was the greatest organiser and a strict disciplinarian. He participated in the Mainpuri Conspiracy but could not be arrested. He planned the Kakori Dacoity, but having been betrayed by one of his associates he fell into the hands of the police. He was tried and sentenced to death in 1927. He was a member of the Republican Party and was constantly in touch with the leading revolutionaries.

It appears that when he was in jail he realised the futility of an armed struggle. Even during his active career, he never hesitated to criticise his fellow workers and other revolutionaries. He was deeply influenced by the lives of Catherine the Great of Russia and Mazzini of Italy.

There is no doubt that he was one of the leading revolutionaries of his times. Not a philosopher like Aurobindo and others, he was truly a man of action and supreme sacrifice.

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Ram Saran Das (Rai Bahadur) (1876 — ?)

Ram Saran Das, born in Lahore in 1876, was a leading businessman and social activist.

Ram Saran Das was born in 1876 in a very rich family of Lahore in the Punjab. His father, Rai Bahadur Lal Mela Ram, who was a Hindu of the Kshatriya caste, was a highly placed contractor, enjoying great social distinction amongst all, even the Rajas and Maharajas of the various Indian States showing him great courtesy and attention at their Darbars. This aristocratic family background was bound to have a predominate influence in shaping the life and career of Ram Saran.

Ram Saran Das, however, could not boast of any high education which he should have received in the natural course of things. He got his school education at the Centra Model School, Lahore. After matriculating, he joined the Government College, Lahore, where he took up Science, Sanskrit and History as his subjects. He however, could not take his degree, and left his studies in 1896 to join business when his uncle died.

As he entered his business career, he started in 1897 the Spinning and Weaving Mill in Punjab. He was only twenty-two when he was nominated a member of the district Board, Lahore, and he held this office for as many as twenty years. He was also a Municipal Commissioner for about eighteen years.

He secured many distinctions in the course of his business life. In 1933, he was sent by the Northern Indian Chamber of Commerce as its delegate to the London session of the Federated Chambers of the British Empire. He was Director of the Imperial Bank of India; Chairman, Advisory Committee of the Central Bank of India (Punjab Branch); Chairman of the Institute of Bankers (Punjab Branch); Vice-Chairman, British Indian Corporation Ltd., Cawnpore; Director, the Indian Trans-

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Continental Airways Ltd.; Chairman, Northern Indian Chamber of Commerce; Vice-Chairman Gwalior State Economic Board of Development; Director, Sutlej Cotton Mills Co. Ltd. and Chairman of the Sunlight of India Insurance Co. Ltd., Lahore.

The business community apart, the Government also conferred many distinctions on him. He was appointed by the Government in 1905 as Joint Secretary of the Kangra Valley Earthquake Relief Work which he justified by hard work and much personal sacrifice. He was a Government guest at the Delhi Coronation Durbar, as also at the Durbar held by H.R.H. the Prince of Wales at Lahore in 1905.

He was exempted from the operations of the Indian Arms Act, was a Government delegate to the Reserve Bank Committee which met in London, and in 1937, he was sent as a delegate to the Empire Parliamentary Conference held at the same place.

He was conferred the title of 'Rai Sahib' in 1909. The next year, he became a 'Rai Bahadur'. In 1914, he was awarded the 'Kaiser-i-Hind' Gold Medal, and in 1916 was honoured with the C.I.E. Watching the interest of the Hindu community was his main concern. And as such, he was the President of the Punjab Sanatan Dharma Pratinidhu Sabha. He also had the honour of being the President of the All India Khatri Sabha, and was a Member of the All India Landholers' Association.

He was the General President of the Sanatan Dharam College Managing Committee, Lahore. He often made donations to institutions of education, hospitals and other public bodies. And his services in such fields were recognised by his being nominated a member of the Committee of Management, Government School of Engineering, in 1906, and of the Victoria Jubilee Institute in 1907.

He was elected to the Punjab Legislative Council, and later in 1920 to the Council of State where he became a leader of the Opposition, though he remained a non-party man. He served on various standing and select committees of the Legislature, and was considered a fine speaker, having made a valuable contribution towards India's constitutional progress.

He was a much travelled man, having visited the Dutch East Indies, Ceylon, Malaya Siam, Indo-China, Burma, Egypt and many European countries.

Ram Saran Das was religious-minded from his boyhood. He believed in the Sanatan Dharma and was fond of religious studies. Each morning he devoted several hours to religious performance, and began his daily work only after a prayer. He also read with much devotion the holy books of the Muslims, the Sikhs and of other religions, and was liberal in his outlook, not, however, to the extent of making absolutely no distinction between one community and another.

He was against caste and untouchability and favoured marriage of young widows. He encouraged the spread of education through his donations and direct association with the educational institutions, and did not seem to be against the system of Western education, through not much is known in this regard.

He considered industrialisation of India necessary to make her self-sufficient. He started the first Spinning and Weaving Mill in the Punjab, and was held in high esteem by the business community of India. He enjoyed both the trust of the Government and the respect of the people.

A fine speaker, who would always support his contentions by facts and figures, the Rai Bahadur made much contribution to nationalism by way of economic development of the Punjab and through different institutions. Though he looked to the interests of the Hindus in particular, he was not against other communities, and had an all-India outlook. He favoured complete independence of India through constitutional means and loved the British form of Government as it existed in England. The exact year of his death is not known.

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Ram Singh, (Bhai or Baba) (1826 — 1885)

Ram Singh, born at Bhaini in the District of Ludhiana in 1826, was an eminent freedom fighter and social reformer.

Ram Singh was born in 1826 in the village of Bhaini in the District of Ludhiana in the Punjab. His father, Jassa Singh, belonged to the lower middle-class and worked as a carpenter in the village. Not much is known about Baba Ram Singh's early career, but it appears that he got his early education in Gurumukhi and Gurbani. When he grew up, he got himself enrolled in the Khalsa army and served for several years in the Risala of Kanwar Nau Nihal Singh, grandson of Ranjit Singh.

During the period of his service he fell under the spell of a Sikh saint of Hazro, Baba Balak Singh. Under the influence of his spiritual master's teachings about a simple and pure life, he got disgusted with the deteriorating state of affairs around him, and, bidding goodbye to service, he went home. Thereafter, for some years, he tried to eke out his living by engaging in one or another form of business.

In 1857, the year of the great Indian Revolt, he founded what he called the Sant Khalsa which became the nucleus of his Namdhari of Kuka Movement. A few years later, in 1863, he issued a code of discipline for his followers. This code had both religious and social aspects. Religiously, it stressed that "Guru Gobind Singh's Granth (Adi Granth) is the only true one, written by inspiration and is the only sacred writing extant."

When different Gurus were raising their heads and establishing their sects, his stress on Guru Gobind Singh's Granth was a rallying cry for all Sikhs. All those who worshipped at shrines other than of the one true God and who adored Gurus other than the recognised Sikh Gurus, were denounced. He declared the Redis, Sodhis, Mahanta, Brahmins, etc., as false gurus. Devidwaras, Shivdwaras and Mandiras were to him a means of extortion, to be held in contempt. Idols were regarded as insulting to God and hence idol-worshipers were unpardonable.

Socially, he was for abolishing all distinctions of caste among the Sikhs; advocated marriage between different castes and classes and also marriages of widows; enjoined abstinence from liquors and drugs and condemned infanticide and sale and exchange of daughters in marriage. All follower of the Baba were distinguished by a uniform white dress, a straight turban and a woollen rosary. They were devoted to Gurbani (hymns of the holy Granth) and to their leader.

The Baba made extensive tours through the Punjab and his *Dewans* (religious assemblies) attracted huge crowds. As his teachings contained critical references to several aspects of the Western impact on India, such as education and cow-slaughter, the British authorities were alarmed and they interpreted his movements as a bid to restore the Khalsa Raj in the Punjab.

In 1863, Baba Ram Singh and his followers were placed under police surveillance. This act of official repression proved a blessing in disguise for the movement, which thereafter made rapid strides and took the form of a political revolutionary organisation. The Kukas were now asked to boycott all British institutions, such as schools and colleges, courts and post and telegraph offices, and steps were taken to establish alternative institutions which had the appearance of a parallel government.

The Province was divided into twentytwo

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divisions and each division was placed under a Suba or Governor. When the Government learnt about the rapid growth of the movement, it saw wisdom in removing the ban on the activities of the Kukas in 1869. This gave further encouragement to them. Some of them made raids on graves, cremation grounds and *samadhis* (memorials raised over cremation spots,) all of which were objects of worship by superstitious people.

In 1871, a programme of raids on slaughter houses and butchers was adopted. Such attacks were made on the slaughter-houses of Amritsar and Rai Kot, as a result of which several butchers were killed at both the places. The assailants were traced out and hanged after summary trials.

The most important attack was, however, reserved for Malerkotal in 1872, in the course of which the Kukas killed ten men and wounded seventeen, their own losses being eight killed and thirty-one wounded. Sixty-eight Kukas were rounded up. Out of them, sixty-five were blown up from the mouths of guns and one was cut to pieces by the sword.

The Years 1869 to 1872 was also marked by attempts on the part of Baba Ram Singh to establish contacts with the ruler of Nepal and Kashmir with a view to strengthening his anti British movement.

After the Malerkotla affair, the entire Kuka movement was outlawed, a police post was set up at Bhaini, the headquarters of the movement were occupied and all prominent leaders including Baba Ram Singh were taken into custody. Baba Ram Singh was deported first to Allahabad and then to Burma, where he remained as a State prisoner till his death in 1885.

During the period of his incarceration in Burma, Ram Singh continued to maintain contact with his people in the Punjab through letters and personal messengers. The main theme of his letters and messages was the prediction that they would soon be free from the yoke of the *ferangis* (Britishers).

Thinking that Russia was opposed to the British empire in India, he sent a letter in Gurumukhi addressed to the Russian Government. This letter was carried to Russia by a Kuka Suba. Later on, this letter as well as the Russian reply to it fell into the hands of a spy who handed them over to the British authorities.

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Ranbir Singh (1907 —)

Ranbir Singh, born at Jallalpur Jattan in 1907, is a prominent political leader-cum-journalist of Punjab.

Ranbir Singh, a prominent living political leader-cum-journalist from Punjab, started his political career as early as in 1926. He was born in the family of Lala Khushal Chand of the *Daily Milap*, who is now Shri Anand Swami Saraswati (a Sannyasi). Ranbir Singh was born in 1907 in Jallalpur Jattan, District Gujrat (now in Pakistan). He got all his early school and college education in Lahore at the D.A.V. School, D.A.V. College and Law College.

As early as his college days, Ranbir became a prominent student leader. He was elected Secretary of the Lahore Students' Union

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in 1926 and continued to hold this office till 1930. It was also during his college career that he came into contact wit eminent freedom-fighters like Netaji Subhas Chandra Bose, Bhagat Singh and others.

In 1927, he joined the Hindustan Socialist Republican Army. Many great heroes like Bhagat Singh, Sukh Dev, Raj Guru, Chandra Shekhar Azad, Ram Prasad Bismil, Ashfaqullah and Bhagwati Charan belonged to this organisation.

In 1928, he was elected General Secretary of the All India Students' Convention in Lahore, which was presided over by Subhas Chandra Bose. In 1930, when he was studying in the Law College, Lahore, he was involved in the Punjab Governor Shooting Conspiracy Case along with Durga Das Khanna and Chaman Lal and was arrested as a suspect.

Ranbir Singh, along with the other two (Durga Das Khanna and Chaman Lal), was charged with : (a) conspiring to murder the Governor, and (b) abetting the murder of a Police Officer and the wounding of certain other people. All of them were awarded the death sentence in 1931. On being allowed to appeal to the High Court, the charges levelled against them were not proved and consequently all of them were released.

However, in the course of the trial (which lasted for about nien months), they were ail confined in condemned cells reserved for people sentenced to capital punishment.

Soon after his release, in September 1932, Ranbir was re-arrested by the Punjab Government, under the Punjab Safety Act, and was detained in the Lahore Fort. At the end of this detention, he was again taken into custody under Regulation III of 1818 of Bengal and was released only in October 1933. During his period of detention, Ranbir remained in Lahore and Muzaffargarh jails.

A confidential report of the Punjab Government of those days refers to Ranbir in the following words: "If Ranbir remains out of the prison, no British Officer in Punjab or North West Frontier Province is safe. He alone can upset the whole system of Government."

In December 1933, Ranbir joined his father's Urdu paper, the *Daily Milap*. Hence forth, journalism became his chief weapon for fighting the nation's struggle for freedom. After the partition of India, he shifted to Delhi and in 1953, on the retirement of his father, he became the Chief Editor of his paper. He is now editor of the Hindi edition of the *Milap* also.

Since independence Ranbir has occupied important positions in the All India Newspaper Editors' Conference. He became its Treasurer in 1953, General Secretary from 1957 to 1964 and its President in 1967. Since 1947, he also travelled widely throughout the world and has more than thirty-five books to his credit, apart from thousands of editorials in his own newspaper, the Daily Milap.

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Ranchhod Bhai Udayram (1837 — 1923)

Ranchhod Bhai Udayram, born in 1837, was an eminent Gujarati dramatist.

Ranchhod Bhai Udayram was a dramatist who was able to fulfil his dream of evolving a new stage, dispensing with some of the elements

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of folk drama, *Bhavai,* which he was exposed to as a child in his village. He had his schooling and collegiate education at Ahmedabad. He had left his village with a dream and worked for its fulfilment with a missionary zeal. In order to establish a stage where decent plays could be staged, he first wrote a play according to his ideal and then persuaded rich people and drama companies to give him support so that he could refine the taste of the theatre-going public.

His first play *Harishchandra* was staged by Victoria Natak Mandali, and it took the theatre-goers by storm. His second play *Nala-Damayanti* based on mythology was also very successful on the stage. As professional dramatic companies tried to exploit him, he with the help of the traditional actors of folk drama staged his third play, *Lalita dukh darshak* (Depiction of the woes of Lalita), based on the theme of unequal marriage and tragedy resulting therefrom. The play became highly popular and won him great laurels.

He wrote fourteen plays, and all of them for the stage, but it was *Lalita dukh darshak* which earned him a permanent place among the dramatists of Gujarat. He also translated two dramas of Kalidasa, *Malvikagnimitra* and *Vikramovarshiya.* He also wrote a treatise on drama *Natya prakash* (Light on drama) in which he discussed the dramatic elements of the east and the west. His *Ran pingal* (book on metres) gives a detailed history of the evolution of metres. Ranchhodbhai's main contribution lies in creating and refining the taste of the theatre going public.

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Ranade, Mahadev Govind (1842 — 1901)

Govind Ranade, born at Biphad in Nasik district in 1842, was a great Maharashtrian socio-political thinker of India.

Govind Ranade was one of the greatest of the social reformers of nineteenth century India. His very keen and critical mind was enriched by enormous scholarship. He was imbued in Hindu traditions, but was also influenced by European ideas of progress and enlightenment. He felt more than many others that there was much of value to be learned and absorbed from Western culture, that this was the wave of the future and of modernity. He strove to usher India into the new age.

Ranade was born in 1842 at Biphad in Nasik district in a middle-class Chitpavan Brahmin family. His grandfather Amritrao had taken up service under the British and rose to be a Mamalatdar His father Govindrao, who had started as a clerk in the office of the Deputy Collector at Ahmednagar, gave up this position in 1845 and entered the service of the ruler of Kolhapur State.

Mahadev attended the Rajaram High School at Kolhapur (1851-56), where Marathi was the medium of instruction. He began to learn English in 1853. In the year 1857, he came to Bombay and joined the Elphistone Institute. In 1858 he joined the Elphinstone College. In 1859, he appeared for the Matriculation examination of the University of Bombay.

He graduated with First Class Honours in History and Economics (1862), passed the M.A. examination, winning the Gold Medal for proficiency in History and Economics (1864) and in the same year passed the LL.B. examination with First Class Honours. He passed the Advocate's examination in 1871.

His first wife Sakhubai died in 1876 and he married for a second time. His second wife is known to history as Ramabai Ranade.

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At the college Ranade was greatly influenced by the Principal, Sir Alexander Grant. Among his contemporaries were some great names like Bhandarkar, Pherozeshah Mehta, Dinshaw Wacha and others, all of whom he surpassed by his brilliance and learning.

Ranade was inspired by Raja Ram Mohan Roy's efforts at social and religious reforms. He exposed the evils of infant marriage which was then quite prevalent in India He himself had been married, as was not unusual in those days, at the age of twelve to a girl of nine. He eloquently pleaded with the government to raise the minimum marriageable ages for girls as well as for boys.

Yet, he was unable to free himself from the practices and temptations of the period For, ironically, less than a month after the death of his wife of almost two decades, he married a eleven year old girl, when he was already past thirty! Understandably this sent shock waves among social reformist groups.

Like other progressive thinkers of the time, Ranade abhorred the treatment no widows in India, a practice that almost received religious sanction. With all the scholarship at his command. he tried to convince the orthodoxy by quoting from the scriptures that widow remarriage had never been considered a taboo in ancient Hindu society. He established a Widow Remarriage Association, and also generously supported a Christian lady who ran a home for widows.

He spoke out firmly against the ill-treatment of women and many practices degrading to women that were apparent to his awakened mind: "If the valor of our manhood is to be exercised against the womenfolk of our homes," he declared, "that is the lowest depth of baseness."

Ranade was also a deeply religious man. He was associated with the *Prarthana Samaj* (Prayer Society) which was not unlike the Arya Samaj in its efforts to modify Hindu practices to the changing times; but this was to be done in a subtle manner, fully within the framework of tradition Ranade stressed the importance of traditional modes of prayer and religious practices in Hindu society. He wrote, "This is a land of religion. Religious thoughts are in our blood...If we try to flee from it, it will pursue us." As James Kellock noted,"...his heart was constantly aglow with the warm emotion of religious thoughts."

The Samaj took inspiration from the Maratha saints, Tukaram and Ramdas. Atmaram Pandurang, Bal Mangesh Wagle, and Vaman Abaji Modak were also leaders of the group. But Ranade was no narrow fundamentalist. "What shall we revive," he asked. "Shall we revive the old habits. When the most sacred of our castes indulged in all the abominations... of animal food and introxicating drinks, the eight forms of marriage, including capture, and recognised mixed and illegitimate intercourse, the custom of many husbands to one wife and of many wives to one husband?"

Ranade was once excommunicated for preaching intercaste marriage, intercaste ommensality, and for attending a tea party at which Christian missionaries were present. Instead of ignoring this treatment at the hands of the orthodoxy, he went through the required penance to be re-admitted into the fold. He fully understood that it would be impossible to bring about any significant change in Hindu society from the outside.

Another society in which Ranade played a very important role was the Deccan Educational Society (1884). Its main purpose was to educate young people for the service of the country, not simply for getting government jobs. Many eminent Indians were early members of this society.

Ranade took the idea of dharma (as duty) quite seriously. But he was convinced that the age old nations of maya and karma had served no useful purpose for the development of Hindu society. Indeed he referred to these as "atheism of the worst kind," and attributed to them the slow degradation of Hindu civilisation.

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He also wrote on many themes, ranging from Indian economics to the history of the Maharashtrian people.

Here was a patriot who did not hesitate to condemn social evils and declare as unworthy of continued acceptance ancient metaphysics and obscurantist superstitions. Nor was he shy of extolling the views and greatness of the alien culture that was dominating India at the time. As one who had attained social and intellectual enlightenment, he did not care where the light came from as long as it would illuminate his own people.

He was a Junior Fellow (1860-63) and Assistant Professor of History and English at the Elphinstone College, Bombay (1868-71).

In 1871, he was appointed successively as Third Presidency Magistrate, Fourth Judge of the Small Causes Court and Acting First Class Grade Judge at Poona. In 1873, he was appointed Sadar Amin at Nasik and was transferred to Dulia in 1879. In 1881, he was appointed Additional Presidency Magistrate, Bombay, and Sadar Amin at Poona. He was also entrusted with inspection duty in Poona and Satara districts under the Deccan Agriculturists' Relief Act.

In 1884, he was appointed a Judge of the Small Causes Court at Poona. In 1885, he was appointed as Law Member in the Bombay Legislative Council by Lord Reay. In 1886-87 he was nominated by the Government of India as a Member of the Finance Commission on behalf of the Government of Bombay.

In February, 1887, he was made a C.I.E. in appreciation of his work as a Member of the Commission. In the same year, he was appointed a Special Judge under the Deccan Ryots' Relief Act. In 1893, he was appointed a Judge of the High Court of Bombay. He held this position until his death in January 1901.

Ranade was a monotheist and the pure monotheism of the Upanishads influenced his religious views. He held the Indian saints in the highest esteem and exhorted the people to follow in their footsteps.

He was among the foremost reformers. He deprecated the caste system and untouchability, favoured the enhancement of the status of women and was a champion of widow-marriage. Ranade believed that unless social reforms was achieved, there could be no real economic or political progress.

According to Ranade, Western education, liberal as it was, was as epoch-making as the establishment of a common government.

His ideas on national education are only a part of his more comprehensive view of developing the "whole man". He was convinced that physical instructions and physical development were the very foundation of culture and progress.

On the subject of primary education, Ranade pointed out that the moderate funds then devoted to the cause of higher education in India should not be diverted to support primary education, because there would then be no progress in the country. In his opinion, the simplest rudiments, of knowledge were sufficient for the agrarian population, it being more important to feed and cloth them better.

Ranade opined that the Indian character being deficient in many respects, nationalism, just emerging as a force in the late nineteenth century, was the happy result of foreign domination. Ranade had firm faith in the salutary character of the British connection and believed that it was to India's benefit, although he was not blind to the drawbacks of Imperialism.

Ranade's method for the conduct of the nationalist movement was unique. He would have the people remove their own inherent defects first, and when that was achieved, the movement would be so irresistible as to make the continuance of British rule impossible and even unnecessary.

Agriculture, industry and trade, all progressing side by side, was what Ranade desired. In his opinion, we must either

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"Industrialise or perish". But considering the large scale on which capital investment was needed to work a mechanised industry, he felt that the financial organisation, most appropriate to the early stage of Indian industrialisation, was the joint-stock company. Ranade also proposed schemes to emancipate the ryot. He proposed agricultural banks in order to save the ryot from the money-lender.

From 1864 to 1871, Ranade was editor of the English columns of the *Induprakash*, Bombay, an Anglo-Marathi daily devoted to the cause of many-sided reform, although its main emphasis was on social reform. From 1878 to 1896, he regularly contributed to the *Quarterly journal of the Sarvajanik Sabha*, Poona. This Journal, too, was devoted to the cause of multiplex development and social services. It served for nearly eighteen years as a vehicle of almost international communication for the movements favoured by Ranade.

He made us of the public platform through his work for the several bodies with which he was connected in one way or another, under the auspices of the Sarvajanik Sabha, Ranade delivered lectures on several topics, chiefly commercial and economic. They were meant to spread information on these issues and also to rouse enthusiasm for the cause of India's economic progress and to popularise the "Swadeshi" idea. He also delivered speeches as a Member of the Indian National Social Conference and as a Member of the Prarthana Samaj, Bombay.

His speeches at the Prarthana Samaj, at the Indian National Social Conference and at the Provincial Social conference were all devoted to the cause of religious and social reform. The central thesis of Ranade was that we should introduce reforms in such a way that no violence was done to ancient customs and traditions.

Although, he was a founder-member of the Indian National Congress, he had to work, being an official, mostly form behind the scenes. He did not make any major speech but his influence was all pervasive.

Ranade led a simple life. From early childhood, he displayed a love of justice, compassion for everyone, belief in the quality of human beings and extreme piety. Sir Pherozehsah Mehta characterised him as "the modern rishi".

Among his publication may be mentioned: 'Sarvajanik Sabha Report on Material Conditions in Maharashtra' (1872); 'Revenue Manual of the British Empire in India' (1877); 'A paper on the Finance Administration in the Bombay presidency' (1878); 'Essay in Indian Economics (1899); and 'Rise of the Maratha Power' (1900).

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Ranade, Ramabai (1862 — 1924)

Ramabai Ranade, born in 1862, was a great leader of women liberation movement.

Ramabai was born on 25 January 1862, twenty years after her illustrious husband, the Justice Mahadev Govind Ranade, one of the pioneers of the age of the Indian Renaissance. Her father, Mahadeo Manikrao Kurlekar, a famous Ayurvedic Doctor, arranged her marriage in 1875 when she was but eleven. Ranade was thirty-one. He was a well-read scholar and the most revered leader of the progressive group in Maharashtra. Though he was married against his own will, Ranade ever remained her friend, philosopher and guide till his death in 1901.

A true reformer, Ranade insisted on her education herself, which she did in the face of the bitter opposition of the older ladies in the house and around. Ranade himself practically coached her in the rudiments of social service. Soon she was well up in Marathi, Bengali, Sanskrit and English and also in Mathematics, History, Geography and current politics.

Till the end she kept herself so well informed that in 1917 she could study international problems like the Labour System in the Fiji Island. She held public meetings, actually created public opinion against the sufferings of Indian labourers there, and sent resolutions to the Viceroy and his wife.

In 1904, she presided over the meeting of the Bharat Mahila Parishad, affiliated to the Rashtriya Samajik Parishad. Further in 1908, 1912 and 1920, she was the President of the Parishad Sessions held at Surat, Bombay and Sholapur.

She was the President of the Bombay Sevasadan from 1908 till her death in 1924, and of the Poona Sevasadan from 1909. Even in her early years in 1881 she took part in the Prarthana Samaj Prayer meetings. By 1885, she was on the committee selecting women candidates for training. She was a founder-member of the Arya Mahila Mandal. The Seva Sadan founded with the help of Dr. Dhondo Keshao Karve and others, however, remains her chief work.

Ramabai was closely connected with private classes where Hindu Women received a varied education. After 1904 she was at head of most of such institutions, both in Bombay and at Poona. She established the 'Hindu Ladies Social Club' where women studied Sewing and

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First Aid along with Marathi and English. She taught in the Seva Sadans, helped them financially and established their hostel.

To meet the need for medical aid to women the Seva Sadan arranged in 1911 for the training of nurses in the David Sassoon Hospital and soon started a boarding house for lady students of medicine. Later, the Sadan started Teachers' Training Classes, Public Health Schools, Departments of Medical Service and of Industry, special English Classes and Courses in Home Science and First Aid.

Ramabai worked in the Central Famine Relief Committee in 1912. She visited the female inmates of the Yeroda Jail every fortnight and the children in the Reformatory School when time permitted.

After a long struggle of six years under Ramabai's leadership in Bombay, women's franchise was achieved in 1923. She publicly denounced the Government for the ill-treatment of Indian labourers in the Kenya colony. She openly declared that just as the people have obligations towards the Government, so the Government had obligations towards the public and must grant them their legitimate rights. Such thoughts and ideas were expressed from public platforms which she used extensively all along her career.

Last but not the least, she will be remembered as the authoress of her own life-story, 'Amchya Ayushyatil Kanhi Athawani', which started galaxy of Marathi autobiographies written by eminent women writers.

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Randhir Singh (Bhai) (1878 — 1961)

Bhai Randhir Singh, born at Narangwal in Ludhiana district in 1878, was an eminent revolutionary and social reformer.

Bhai Randhir Singh was born in 1878 in the village of Narangwal in the Ludhiana district in the Punjab. His father, Sardar Natha Singh, was a District Inspector of Schools, Legal Remembrance of Patiala and a Judge of the Nabha High Court. He was a great scholar of Persian, Urdu and Punjabi. Randhir Singh's mother Punjab Kaur, was a devout lady, belonging to the historic family of Bhai Bhagta, a disciple of Guru Arjun.

Bhai Randhir Singh was a graduate of the Christian College, Lahore. The missionary zeal of his teacher and professor had left a life-long impression upon his mind.

After his graduation, Bhai Randhir Singh was married in 1903 to Kartar Kaur, who came from a peasant family in the village of Gomti in the Nabha State.

Randhir singh came into close contact with the popular Sikh leaders, Sant Attar Singh, Baba Kharak Singh, Master Tara Singh, Sir Jogindra Singh and Dr. Trilochan Singh. He was very much influenced by their thinking on reformist lines and started taking part in the Singh Sabha movement at an early stage.

He had a flair for writing and for composing poems. He came into prominence among the Sikh reformists by writings his first book in Punjabi in 1905. He took a vow to write only in his mother tongue, Punjabi. He was fond of reading books on Sikh religion, philosophy, history and scriptures very devout. Through his won efforts he acquired a tremendous amount of knowledge of the traditional schools of Sikh theology. As a result of his reading and thinking about religion, he became intensely religious. Abstemious and a strict vegetarian, he was very active in the field of religion, education and

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cultural affairs. By temperament he was assertive and uncompromising in matters of his own conviction. He was truthful, sincere and very responsive to genuine affection, always prepared to sacrifice his life for faith and freedom.

Though Bhai Randhir Singh was a puritan, he was opposed to the caste-system and untouchability. He favoured widow-marriage and advocated equality fro women. In the early Sikh movement, he founded the first girls' school in Ludhiana and encouraged women to take up careers in teaching and nursing.

He insisted that religious education should be an essential part of the school curriculum. he was extremely orthodox, which was a reaction to the moral degradation, the lowering of the Sikh character and weakening of the hold of the Sikh tradition on the masses, during the last days of Ranjit Singh's rule. He accepted all the innovations of western civilisation for a progressive social and cultural life but discouraged the imitation of Anglo-Indian manners and ways of life. He believed that education should be completely oriented to national influences—all foreign influences that undermine our national culture should be eliminated—and it should be free, compulsory and imparted through the mother tongue.

Bhai Randhir Singh was a nationalist who believed in securing freedom for the country and guaranteeing cultural and religious freedom for all minorities within the Indian Union. He never harboured towards foreigners as such. His religious and spiritual outlook impelled him to treat all human as equal.

During the early phase of his life Bhai Randhir Singh Worked as a Tehsildar for a couple of years. Later on he was attracted to the Khalsa College at Amritsar, the fountainhead of all progressive activities among the Sikhas and joined the College as a Lecturer in Divinity and as Hostel Superintendent.

On the eve of the First World War, Bhai Randhir Singh felt highly provoked over the outrageous behaviour of the British Government officers, who, with malicious intent, had ordered the demolition of the outer wall of Rikabganj Gurudwara at Delhi. he resolved to make a common cause with the band of revolutionaries who were planning and striving hard to uproot the British Government from the Indian soil.

The leaders of the Ghadar party approached Bhai Randhir Singh with confidence and hope as a devout Sikh commanding a large following among the Sikh masses. At the Chamkaur Sahib the Sikhs were determined that if the outer wall of Rikabganj Gurudwara was demolished, they must mount the altar and face martyrdom for the sacred cause of Sikhism. He told the assembly in confidence that the leaders of the Ghadar Party had approached him for his whole-hearted co-operation in staging a successful armed revolt after securing the help of Bengali revolutionaries who had agreed to supply arms. On 14 February 1915, Bhai Randhir Singh called a meeting of his trusted followers in the villages of Gujarwal. One hundred person responded to his call. In the close-door meeting he declared: " Now is the opportune moment for an armed revolt. The armed forces are ready to take the lead. Information regarding the exact date for revolt will be conveyed later on."

When the date fro revolt was fixed in co-operation with the armed forces, Bhai Randhir Singh, along with his band of trusted fighters, reached the spot for active participation. Their plan for an armed revolt, however, proved abortive. The information leaked out and all the organisers were arrested. Bhai Randhir Singh was punished with life imprisonment and confiscation of his property for the crime of conspiring to wage war against the British Government in India. In the course of his imprisonment in India. In the course of his imprisonment for seventeen years, he had to undergo innumerable suffering to secure the right to live as a human being and as a true Sikh.

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On his release from jail, political and revolutionary life lost all its charm for him. The non-violent movement of the Congress and its leader could not attract him either. He believed that the Congress movement was subconsciously communal, anti-Sikh, anti-Punjabi, even anti-Bengali. He felt that the Congress leaders were running down the revolutionaries because of their violent activities and belief in use of arms to win freedom. However, he had high regard for Subhas Chandra Bose for his exploits as a revolutionary and for his bold thinking.

The Sikh Community honoured him as a strong advocate of the Khalsa Panth. He was the only Sikh in the last one hundred years or so who was honoured by all the four Takhats—Panthic seats of the Sikhas—for the contribution to the cause of freedom and faith. The Sikhs from Canada presented him an address and awarded him a gold medal for his participation in the revolutionary movement. He acquired great fame as a Sikh saint and 'Kirtankar'.

He strongly dissaproved of the Congress policy of utter negligence towards the families of the revolutionaries who had mounted the gallows and suffered lifelong imprisonment. The confiscated property of Bhai Randhir Singh was returned to him only after 1955-56.

Bhai Randhir Singh died on 16 April 1961, leaving a son and a daughter.

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Ranga, N. Gogineni (1900 —)

N. Gogineni Ranga, born at Nidubrolu in Guntur district in 1900, was an eminent freedom fighter and social reformer.

Popularly known as Ranga, Nidubrolu Gogineni Ranganayakulu was born to a middle-class peasant family in the village of Nidubrolu in the fertile Guntur district of Andhra Pradesh on 7 November 1900. The family, Khamma Hindu by case and religion, had actually migrated from Goginenipalem in Krishna district where Ranga's father had been the Tehsildar. Misfortune overtook the young Ranga when early in life he lost both his parents and his early upbringing was in the hands of a widowed aunt.

At twenty-five Ranga married Bharati Devi, ten years his junior, who also came from a middle-class peasant family in the neighbouring village of Machavaram.

Ranga's schooling and college education was completed in Guntur district. In 1920, he joined Oxford with the intention of appearing for the I.C.S., but he gave up his plans for the I.C.S. and got a B. Litt. for his thesis on 'The Economics of Handloom'.

It was while at Oxford that, Ranga came under the influence of socialist thinkers like G.D.H. Cole, H.H. Brailsford, Miss Wilkinson, Dr. Radford and others. The socialist ideas he imbibed from them where to remain with him ever when he rejected socialism later in his life.

During his education at Guntur, Ranga was influenced by a librarian and a social reformer. From the former, he developed a thirst for literature and he avidly devoured the Ramayana, the Mahabharata and Plato's 'Republic', among other books. He thrilled with pride at the grandeur that was Vijaynagar. Nearer his own time, he was influenced by the speeches of Bipin Chandra Pal and other Indian revolutionaries. The social reformer profoundly influenced Ranga particularly on the need to fight social injustices.

Thus, the socialist ideas imbibed from Western socialist thinkers merged with the early training at Guntur to produce the amalgam that is Ranga, who emerged as the doughty champion of the peasantry.

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While at Oxford, Ranga toured various countries of Europe to study the working of *ryot* associations, socialist organisations and cooperative movements. The Indian freedom struggle also attracted his attention and, while in England, he became a member of the Colonial people's Freedom Front and the African, Asiatic and European People's Congress. He returned to Indian as a champion of the downtrodden peasants and to participate in the freedom movement.

Ranga entered the academic profession as Head of the Department of History, Pachaiyappa's College, Madras. But not for long. Three years later, he resigned his position to contest an election to the Central Assembly. He lost, but did not go back to teaching. From then on, the fight for national freedom and the amelioration of the lot of the peasantry became his sole concern.

Ranga, along with many of his associates, had to undergo several imprisonments for his part in the freedom struggle. He was a member of the A.I.C.C. for many years, President of the Andhra Pradesh Congress Committee in 1946 and one of the Secretaries of the Congress Legislature Party. He split with the Congress, temporarily in 1952 (and founded the Krishikar Lok Party), and Permanently in 1959 when the Congress Party adopted the resolution on Joint Co-operative Farming.

Ranga was one of the founders of the International Federation of Agricultural producers and led delegations to the London, Hague and Guelph (Canada) Conferences of the Federation. In 1954, he was invited to address the Fourth Congress of the International Peasants' Union.

In 1959, along with Rajaji and the present Contributor, Ranga joined the establishing the Swatantra Party and had been its President since its birth. He had been the leader of the Swatantra Group in Parliament from that date except for brief periods in 1962 and again in 1967 when he had the misfortune to be defeated in the General Elections. He was, however, returned to Parliament in later by-elections. In 1973, he left the Swatantra party and rejoined the Congress.

Ranga and the Indian peasant are synonymous. The peasant is his one passion in life. His resignation from the Congress Party, rejoining it a few years later and again resigning from it, might look to some as opportunistic. But to understand Ranga's action, it is necessary to realise that his loyalty to the Indian peasant transcends all other loyalties and any action by any group which he considered harmful to the peasantry invoked his opposition.

He has campaigned against untouchability and, as early as 1923, he allowed the Harijans to draw water from a well belonging to his family. He is against *pardah* for women and set an example by sending his wife and sisters to the Sharda Niketan at Guntur. He was instrumental in starting the Andhra Provincial Women's Political Camp. A firm believer in the Panchayat system, he helped in starting 700 village Panchayats in Guntur district itself. It was the Bardoli Satyagraha which inspired him to start the Kishan movement.

He founded the Indian Peasants' Institute at Nidubrolu, with a library and a journal, to champion the cause of the Indian peasantry. He opposed the zamindari system as an unmitigated evil. A champion of the handloom industry, he presided over a number of conferences, particularly the All India Industrial Congress. When famines broke out, Ranga was among the first to arrive on the scene and he has consistently advocated famine insurance.

Ranga supported the formation of linguistic States. After he became the President of the Andhra Provincial Congress Committee in 1945, he took an active part in the agitation for a separate Andhra Province.

Dressed in a khadi dhoti and kurta, Ranga's image presents a peasant's image. Mildmannered, unless provoked, Ranga and the present Contributor have had many a verbal duel

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but these differences have never affected their personal relations.

Ranga was for some time the leader of the single largest Opposition Group in Parliament. He has been on the threshold of power on quite a few occasions but power has eluded him both because of the strong views he holds and because of caste conflicts which on more than one occasion proved a determining factor, especially in his home State of Andhra.

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Rangacharlu, C.V. (1831 — 1883)

Rangacharlu, born at Chettipaniam in Chingleput district in 1831, was one of the first batch of nation-builders in modern India.

Rangacharlu was one of the first batch of nation-builders in modern India. Regarding himself as under a challenge to prove how he could serve his country in return for the benefits of education in English which he had received, he found in the Dewanship (Chief Ministership) of Mysore an ample opportunity for constructive statesmanship.

C.V. (Chettipaniam Veeravalli) Rangacharlu was born in the village of Chettipaniam in Chingleput district near Madras. He was born in 1831 in a middle class Brahmin family of the Srinivaisnava persuasion and had his early education in the traditional type of pathashalas (*pallikkoodam*) in his village. His father, Raghavacharlu, was an official in the office of the Collector, Chingleput district. Rangacharlu's further education was in Madras in the Pachaiyappa's School.

Rangacharlu passed what in those days was called the proficiency examination, the subjects for study being English Literature, Geography, Histories of Greece, Rome and England as well as India, Bacon's Essays, General Philosophy, Mathematics and Science. He was a pupil of the famous educationist E.B. Powell. Among Rangacharlu's contemporaries at school were Raja Sir T. Madhava Rao, Sir Seshaiya Sastri and Sir Vembakam Ram Iyengar, all Powell's boys.

Rangacharlu started service as an Accountant in the office of the Collector, Madras, and rose to the responsible position of Tahsildar in 1856, and Deputy Collector of Rajamahendry (in Andhra Pradesh) in 1859. In 1864, he was Assistant to the President of the Indian Railways Commission. In 1868 came to him the opportunity of serving in an Indian State and proving his mettle.

Mysore had been taken under British administration in 1831 on grounds of alleged mal-administration under the Prince's rule. British officers were appointed to set matters right. About 1868 one such officer was Major Elliot. On the recommendation of G.N. Taylor, whom Rangacharlu had served in the work of the Inama Commission in Madras, Rangacharlu was appointed Assistant to Major Elliot in the work of looking into the affairs of the Palace.

He was instrumental in bringing about economies and restoring the affairs of the Palace to good order. When performing these offices Rangacharlu had to incur the displeasure of certain classes of people whom his economies affected. In 1868, he was appointed Comptroller of the Palace and Assistant to the Maharaja's Guardian, Sir J.D. Gordon. Ten years later, he was appointed Revenue Secretary to the Government of Mysore.

In 1881, the British Government, after fifty years of administration through its own agents, decided to restore the local royal

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dynasty to power and Maharaja Chamarajendra Wadiyar was placed on the throne of his ancestors on 25 March 1881. Preliminarily to this much correspondence had taken place between the Chief Commissioner, Sir J.D. Gordon, and the Secretary of State for India in London about the guarantees for good government which were to be obtained from the new Ruler, and in this correspondence Sir J.D. Gordon had the hearty and thoughtful collaboration of his Assistant, Rangacharlu.

Among the measures proposed were the acceptance of an Instrument of Transfer requiring : (1) that the system of administration and laws introduced by the British should not be materially changed except with the previous consent of the British Government; (2) that there should be a Council of Minister; and (3) that there should be an independent judiciary.

There was a fourth suggestion made by Sir James Gordon to the effect that there should be an Assembly representative of influential elements of the public to express opinion on legislative measures and Government policies. This fourth idea was considered premature by the Secretary of State. The rest met with his approval and in accordance with the recommendation about a Council, Rangacharlu was appointed Dewan (Chief Minister) and head of the Council of Ministers. The other Members of the Council were Purna Krishna Rao, A. Ratnasabhapati Mudaliar and T.R.A. Tambu Chetty.

One of the first ideas Rangacharlu took up for action was the one to which the Secretary of State had demurred—the formation of a popular Assembly. He had been a keen student of Aristotle's 'Politics', John Stuart Mill's 'Representative Government,' Earl Gray's advocacy of Parliamentary reform, Lord Brougham's views on Parliamentary Government and other literature of political reform of the Gladstonian Era.

The idea of an Assembly as an exponent of popular needs and grievances in administration and legislation had appealed to him strongly, and almost on the morrow (29 March 1881) of his taking office he gave practical shape to the idea. He had to do it without fanfare and with much tact.

Purporting to meet representatives of the People who had gathered at the capital of the State for the installation ceremony of the Maharaja, the Dewan met them as though informally for a friendly conversation about popular condition in the State in the moffussil. That was the real beginning of what later on came to be called the Mysore Representative Assembly (August 1881).

The Government Order of 25 August 1881 formally constituting the Representative Assembly contains phrases significant of the democratic spirit of the new Government. After establishing the institutions necessary to ensure a pure and efficient administration, Rangacharlu turned his attention to the development of the material resources of the State. The work in this field consisted chiefly in (i) the exploitation of forest wealth, (ii) the extension of railways, and (iii) the starting of manufacturing firms.

Rangacharlu's speech at the first session of the Representative Assembly on 7 October 1881 presents a synoptic view of the plans he had for the development of the State Placing before the people the important truth that the prosperity of the country can never be assured until the labour of its people yields a surplus over and above the food consumed by them, he pointed out "that improvement in this respect can only be effected by diminishing the proportion of human labour employed by application of machinery and capital."

His Government, therefore, proposed adoption of improved methods of agriculture, use of irrigation facilities and the use of land for cultivation of important articles of export, if the ordinary foodgrains could be more cheaply obtained from elsewhere. For the development of industries, the Government were desirous of organising a large association

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of private gentlemen who are likely to interest themselves in it.

The development of industries of forest produce, gold, paper, wool, coffee, sugarcane, silk and cinchona, for which Mysore had facilities, were advocated, and basic to all this develop-ment of agriculture and industries, he regarded the opening out of the Province by means of Railways, with the revenue surplus as well as capital raised from English Companies on a guarantee of 4% interest.

The second address at the Assembly on 26 October 1882 is an eloquent plea for the establishment of representative institutions in the country and contains a complete programme for the establishment of Municipal and Local Fund Boards. Above all, he pointed out that whatever Government or a few outsiders could do must be small compared with what the great mass of the population engaged in industrial pursuits could accomplish in their several occupations when urged by a desire for advancement.

The principle followed in regarded to finance is that Governments wishing to adjust their expenditure to the revenue should direct their efforts to a proper retrenchment of the expenditure rather than depended on any vague expectation of deriving an increase of revenue from an impoverished country. The revenue and expenditure for the period of Rangacharlu's administration and the period prior to his, with a distressful famine intervening, are as shown in the table given in the previous column.

Rangacharlu inspired the starting of the first women's educational institution in Mysore, the Maharani's High School (now College). By his initiative the great drama of Kalidasa, 'Shakuntala', was got translated from Sanskrit into beautiful Kannada by Vidwan Sri Basappa Sastri.

In private life Rangacharlu did not deviate from the tradition always. But this is not to suggest that he was an obscurantist and opposed to social reform. His religion showed no aggressiveness.

Rangacharlu was a man of simple habits in food and dress, conforming in the main to the traditional habits of his social class. He was of an austere temperament and somewhat impatient of sloth and slovenliness. He was happily married.

Rangacharlu published some political pamphlets on topics of his day: 'On Bribery' (1856) and 'Fifty Years' British Administration of Mysore'. He wrote many such papers but they are not published. Rangacharlu was just fifty-two years of age when he died in Madras after some two weeks of illness on 20 January 1883.

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Rangacharaya, Dasarathi (1930 —)

Dasarathi Rangacharaya, born in 1930, is a distinguished Telugu fiction writer and freedom fighter.

Dasarathi Rangacharaya is a distinguished Telugu fiction writer. He discontinued studies after the sixth class and settled at Garla, Khammam district. He wrote articles about life under the Nizam's rule and was arrested at the age of seventeen for indulging in anti-Nizam activities.

He participated in the Freedom movement until the police action is September 1948 in the Hyderabad state. Later, he acquired academic qualifications (B.A., LL.B., etc.) in the midst of adverse conditions. He compiled war songs

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of the Telugu poets, entitled *Ranabheri* (1963), written during the Chinese aggression and compiled an anthology of short stories, *Ranarangam*, on the Chinese aggression, translated into Telugu from different Indian languages.

His *Turpu tellavarindi, a* radio-play written in the Telangana dialect, won him laurels from the Telugu literary circles. He received the Andhra Pradesh Sahitya Akademi award for his maiden novel, *Chillara devullu* (Demigods, 1969). His *Modugu*pulu (Mahua flowers, 1971), deals with the atrocities of Nizam's henchmen on the people of the Telangana region during pre-1947 days, the rising anger of the people crystallising into a movement and the participation of even tribals in this movement. *Modugupulu* was written in the spoken idiom of the Telangana region of Andhra Pradesh.

All his stories have immense power and purpose. He was a member of the modern literature sub-committee of the Andhra Pradesh Sahitya Akademi. He is also associated with the Andhra Pradesh Abhyudaya Rachyitala Sangham (Progressive Writers' Association). He regularly contributes articles on contemporary Telugu literature to leading Telugu periodicals, All India Radio, etc.

He has several Telugu translations to his credit and knows Telugu, Sanskrit, Urdu, Hindi and English. His other important works are: *Vivekanadudu* (1960), *Shakuntala* (1960), *Malavika* (1960), *Urvashi Vikramudu* (1960). *Mahatmudu, Shrimadramayanamu* (1963), *Janarangam* (poems, 1965), *Srimadbhagavatamu* (1969), *Mayajalataru* (novel, 1973), *Ranunnadi edinijam* (novel) (1973), *Janapadam* (novel, 1976), *Manavata* (novel, 1978), *Nallanagu: kathala samputi* (1978). *Premchand jivitam sahiti* (1981).

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Rangachariar, T. (1865 — 1945)

T. Rangachariar, born at Ombalapadi in the District of Tanjore in 1868, was a prominent freedom fighter, social reformer and politician.

T. Rangachariar was born on 27 November 1868 in the village of Ombalapadi, two miles north of Papanasam in the District of Tanjore. His father was a small landholder and his mother belonged to the Vadakalai persuasion of the Vaishnava community. Rangachariar was only fourteen years old when he married Kanakavalli, daughter of Rajagopala Ayyangar, who was a school-master.

Rangachariar had his early education at the village school run by an old uncle of his. His primary education was at the Anglo-Vernacular School at Kapistalam, the seat of the famous Moopanar of the Tanjore district. He studied for a term at the Native High School in Kumba-konam, next at the Pachaiyappa's High School in Chidambaram. He had his collegiate education at the S.P.G. College in Trichinopoly, where he matriculated and he took his F.A. degrees in 1886 with Sanskrit as an optional language and Mathematics as an optional subject.

After this, he joined the Madras Law College where he took his B.L. degree in 1890. He had close associations with some of the leading lawyers, like Krishnaswamy, P. R. Sundaram Aiyar and Sankaran Nayar.

Between 1886 and 1888, Rangachariar was employed as a school teacher in the Alandur and Trivellore Schools. He began his independent law practice in 1896. He was apprenticed to H.G. Wedderburn, the then Advocate-General, and later to Bashyam Iyengar. He soon distinguished himself as an able lawyer. He conducted several leading

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political cases with a spirit of commendable nationalism, such as the G. Subramania Case and the Chidambaram Pillai's Case.

Rangachariar held many positions of responsibility and honour in public life. For several years, he was the Secretary of the Madras Mahajana Sabha, Chairman of the National Fund and Industrial Association. For fourteen years he was an elected member of the City Council. He was one of the General Secretaries of the 1914 session of the Indian National Congress held at Madras.

In 1916, he was elected to the Madras Legislative Council, defeating Sir Theagaraya Chettiar. He was also elected to the Central Assembly and was its Deputy President for a session. He was President of the Indian Telegraphs Committee and a member of the Frontier Committee, Railway Financial Committee and Racial Distinctions Committee. He was also President of the Second Presidency Co-operation Conference.

As a representative of the Government of India, he visited England in connection with the Kenya question, and Australia on the occasion of the opening ceremony of Canberra. He published a book on the village panchayats. The title of Rao Bahadur was conferred upon him on 1 January 1919 in appreciation of his able services in the Madras Legislative Council and that of Dewan Bahadur on 1 January 1924 for his valuable work in the Legislative Assembly.

Rangachariar's innate independence and sense of nationalism tended to make him an ardent Congressman. "The primary object of the Congress is, I take it, that a fairly representative gathering of educated Indians should openly, freely and frankly discuss the grievances of the poor in the country." (The *Hindu*, 14 October 1908).

He was the leader of the Nationalist Party and also the Leader of the Opposition in the Assembly. In the Central Assembly he fought for equal rights for Indians. "Fight for your equal rights", thundered Rangachariar, don't fight for difference of pay, difference of treatment, don't ask for pay as a European and claim privileges as an Indian. Consider yourself first as an Indian." (Proceedings of the Central Legislative Assembly, February 1923).

Rangachariar strongly advocated the need for at least one Indian in the Executive Councils of the local Governments. He was against separate electorates for Muslims. He said that our public life is really feeble and ineffective because it is so faint-hearted and soulless. He stressed the need for more discipline in public life. "There must be greater realisation of responsibility on the part of the leaders...the tendency to create a bureaucracy among our own ranks must receive a severe check. All our petty personal differences must sink, all our squabbles must vanish, if we are to march onwards to the realisation of the destiny intended in the new and important chapter opened to the people of this country by the reforms that are being inaugurated", he said. He held the opinion that every effort ought to be made to revive the textile industry in this country on modern methods. "You should make the people understand that it is their duty to prefer homemade clothes to foreign ones even at considerable sacrifice...," he said.

Dewan Bahadur Rangachariar died on 4 August 1945 at the age of eighty. He was a great freedom-fighter, a famous lawyer, a social reformer and a writer, too.

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Ranga Iyer, C.S.

——See under Iyer, C.S. Ranga

Ranganna, S. Venkatasubbiah (1898 — 1987)

S. Venkatasubbiah Ranganna, born in 1898, was an eminent critic, prose writer and a distinguished scholar in English and Kannada.

Salagame Venkatasubbiah Ranganna was a critic, prose writer and a distinguished scholar in English and Kannada. He had his early education in Chikmagalore before he joined the Central College for his B.A. He did his M.A. from Maharaja's College, Mysore, where Professor B.M. Sri was his teacher.

He joined the Department of English as a Tutor, and rose to be a Professor. He was the Principal of Maharaja's College when he retired in 1954. He was actively involved in the Rover Scout movement for several years and was associated with the Kannada Sahitya Parishath as its honorary Secretary for sometime.

Ranganna is chiefly remembered for his scholarly works on literary criticism. As early as 1928 he helped bring out a pioneering critical work, *Rannakavi prashasthi* which contained scholarly articles by several hands on the tenth-century Kannada poet. He published some daringly frank and original critical essays on Kannada poets and literary tradition.

His *Samanya chitrakke Suvarnada chowkattu,* an essay on poet Muddana's work, created a veritable flutter in the dove-cotes of scholarship. He wrote a brilliant booklet on Kumaravyasa and pointed out how the fifteenth century poet was our nearest approximation to Shakespeare. He wrote an innovative series of books on the literary styles of classical poets like Pampa, Ranna, Janna, Nagachandra, Harihara, Lakshmisha and Kanakadasa. A collection of his critical writings *Honna shula* (Golden gallows) published in 1959, contained many controversial views.

His major critical work is *Paschatya gambbiranatakagalu,* a kind of critical compendium of Western tragedy from Aeschylus to Bertolt Brecht. He wrote exhaustively on the plays of Kalidasa. He took the cue from B.M. Sri's *Gadayuddha nataka* and wrote a play on Harishchandra gathering together all the dramatic elements found in Raghavanka's renowned poem, *Harishchandra kavya. Kavikathamritha* is a garland of anecdotes relating to the life and character of ancient poets, thinkers and philosophers, *Ranga kavya binnapa,* his major work, is a collection of 1200 odd musings and meditations in the style of the vachanas. The book was given the Sahitya Akademi Award in 1965. Mysore University conferred the degree of D.Litt. on him in 1970. He was President of the Kannada Sahitya Sammelana held in Shimoga in 1976.

His books in English include *B.M. Sri, The Lady and the Ring, Old Tales Retold* and *On the Self.*

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Ranganathan, T.J. (1901 — 1974)

T.J. Ranganathan, born in 1901, was an eminent Tamil fiction writer and essayist.

T.J. Ranganathan started writing in the later half of the twenties. His initial foray was in the short-story form wherein he showed his early mastery of craft and form. His pioneers in this form, which came rather late in Tamil, were C. Subramania Bharati, V.V S. Iyer, A. Madhaviah, C. Rajagopalachari, etc., who were well aware of the demands of the form, but

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were, however, disinclined to conform to its strict demands in practice.

It was in Ranganathan's short-stories that we see the form well-realised and the writing well-crafted for the first time. By 1933. when the Little magazine, *Manikkodi* appeared on the scene, bringing with it a renaissance in creative fiction and the flowering of many a talent in short-story, Ranganathan brought out a number stories, each attempting to experiment with a different form and with varying contents.

By the end of the forties, he had brought out two volumes of short stories, *Chandanakavadi* and *Nondikizhi*. In the fifties, however, he seems to have, given up writing short stories. At a time when short stories revolved strictly round incidents, characters and emotions, Rangathan believed that 'our short-stories should depict our environment, our atmosphere, our way of life', and his stories were each an embodiment of these requisites he had set for himself.

Some of his stories like 'Noddikili', 'Elephant doll', and 'Chandanakavadi' would rightfully find their place in any anthology of Tamil short stories. But by some quirk of events or fate.

Ranganathan is now known only for his essays and prose style. In the essays, again, he showed his mettle so different from that of others. Show of pedantry and an artificial and tortuous prose were taken to be the hall marks of creativity and scholarship in the twenties. Ranganathan was in the good company of Bharati and V. Rao who gave a vigour, a directness and a simplicity to Tamil prose.

Ranganathan wrote essays on everything under the sun, on even commonplace subjects. to show that an ahsorbing piece of writing was possible on even trite subjects and there could be a fresh way of looking at them and make them enduring.

Rangathan had been connected with the editorial responsibilities of quite a number of magazines for varying periods of time and his last editorship was of a digest-like magazine in Tamil, called *Manjari*. His essays have been brought out in collections like *Yosikkum velayil* and *Pozhudu pokku*.

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Ranganayakamma (1937 —)

Ranganayakamma, born in 1937, is an eminent progressive Telugu novelist and editor.

Ranganayakamma was born in a middle class Vaishnavite family and had little of formal education, but coming uder the influence of Marxism and turning a feminist she made a deep study of the Communist philosophy. She challenged the injustice of the ruling classes and attacked the system that exploited the helpless masses. In her writing, she shows vigour and an uncompromising adherence to principles.

Ranganayakama's maiden novel *Krishnaveni* (1957), revealed a touch of sentimentalism, and the next *Andalammagaru* (1958) had a humorous vein. But her feminist instincts surfaced form her third novel *Balipitham (1959)* which won her the State Sahitya Akademi Award in 1966. It explored the possibilities of an inter-caste marriage, but as the writer was still experimenting with the novel from it failed as a work of art in spite of its mass appeal.

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Afterwards a series of novels were produced by her: *Kulina* godalu (The fallen walls, 1962), *Andhakaram* lo (In the darkness, 1963), *Chaduvukunna Kamala* (The educated Kamala, 1964), *Prema premanu jayistundi* (Love wins over love, 1965), *Idena nyayam?* (Is this justice, 1966), *Kala enduku?* (What is art for? 1967), *Sweethome*, Parts I & II, (1968), *Rachayitri* (The woman writer, 1968), Na *diarigo oka peji* (A page in my diary, 1969) and *Peka medalu* (Houses of cards, 1970). She has also written many volumes of short stories, such as *Amma* (Mother, 1964) and *Pellaniki premalekha (Love* letter to a wife, 1967).

She edits *Vasudha*, a Telugu monthly, and has translated *Das Capital* into Telugu. However, she has become controversial with her critical work on the *Ramayana* in three parts (1967-68). It was called *Ramayana vishavrikshamu (Ramayana*, the tree of poison) in which she condemns Rama and ridicules the Vedic order.

In her latest novel *Janaki vimukti* (1980), she thinks that the male is an uncultured despot, and it is time for the woman to rebal against the establishment. Her commitment is both her strength and her weakness. It gives her a flowing style but, perhaps, a prejudiced theme.

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Ranganekar, Motiram Gajanan (1907 —)

Motiram Gajanan Ranganekar, born in 1907, was a popular Marathi playwright and journaliist.

Ranganekar Motiram Gajanan was a popular Marathi playwright. He started his literary career as a journalist and was editor of such popular weeklies as *Tutari, Vasundhara* and *Chitra*. He tried his hand at writing novels, and wrote a few, such as *Simollanghan* (1954), and finally returned to the theatre and founded Natyaniketan, for which he wrote, produced and directed his own plays. The first one *Ashirvad* (1942), with its galaxy of distinguished stage and screen actors, attracted a good deal of attention.

It was *Kulavadhu* (1942), however, with Jyotsna Bhole in the lead, which became an instantaneous hit. Themewise, it is a mcek imitation of Ibsen's A *Doll's House*, but by no means is it a serious play. Then followed in succession plays like *Nandanvana, Kanyadan, Majhe ghar, Vahini*, etc. *Bhatala dili osari* (1956) was another hit to his credit. The *Kulvadhu* pattern of plays consists of a light theme with some pretence of a social problem, accompanied by lilting music and a dash of humour.

The plays themselves do not count for much now, but what matters is the fact that they kept the theatre alive in its hour of darkness, and therein lies the contribution of Ranganekar. He was elected to preside over the Marathi Natyasammelana at Mhapse (Goa) in 1968.

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Rangaraju, J.R. (1875 — 1959)

J.R. Rangaraju, born in 1875, was an eminent Tamil writer of detective fiction.

J.R. Rangaraju, a devout Vaishnavite, started writing during the first decade of the present century. He soon developed a fluent and racy style and had an avid following. In all his novels, he created and perpetuated a memorable character, Detective Govindan. Draping himself in the translucent attractive garb of detective fiction, Rangaraju lambasted social ills, perpetuated in the name of religion and tradition.

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His works are *Rajambal, Chandirakanta, Mohanasundaram,* Anandakirushnan, *Rajendiran, Varadarajam,* and *Jayarangan.* Some of these have also been staged. Based on *Rajambal* and *Mohanasundaram,* popular Tamil films were made. Vaduvur K. Duraisami Ayyangar and Arani Kuppusami Mudaliyar continued the tradition of Rangaraju in Tamil detective fiction.

M. Ramalingam in his *Irupadam nurrandut Tamil ilakkiyam* remarks that though Rangaraju and Duraisami Ayyangar were very popular and enjoyed a very enthusiastic following, their writings could not withstand the test of time.

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Rangaswami Iyengar, A.

——See under Iyengar, A. Ramaswami

Rangayya Naidy, Gadde (1870 — 1955)

Gadde Rangayya Naidu, born at Mushtikuntla in Krishna district in 1870, was an eminent freedom fighter and politician.

Gadde Rangayya Naidu was born of fairly rich parents in the small village of Mushtikuntla, Tiruvur taluka, Krishna district, Andhra Pradesh, in 1870. His family enjoyed a high social status. He belonged to the Naidu community.

Not much is known about his education. It was mainly through his own efforts that he attained scholarly proficiency in Telugu, his mother-tongue. He also acquired a knowledge of English, Hindustanti and Tamil. He made a special study of Hindu religious literature and cultivated a liberal and tolerant outlook. He was for removing all barriers of caste. He, however, resented the proselytising activities of Christian missionaries.

He entered the service of the Madras Southern Mahratta Railway in 1897 and remained in it till he retired in 1913. It was this that took him from his native district to the city of Madras, which consequently became the centre of his public activities. He became a prominent spokesman of the interests of the Andhras in that city. They constituted an appreciable section of the city's population in those days.

He was a staunch nationalist and he became closely associated with the work of the Indian National Congress from 1919, the year which witnessed a new stage in the struggle for national freedom with the assumption of its leadership by Gandhiji. He was either the Secretary or the President from time to time of the Andhra District Congress Committee in the city of Madras. He also served as a member of the Andhra Provincial Congress Committee, of its Working Committee and of the All-India Congress Committee for several years.

He took an active interest in the Andhra movement which stood for the creation of a separate Andhra Province on a linguistic basis. The speech which he delivered while welcoming the delegates to the Andhra Conference held in 1924 in the city of Madras and the resolution which he moved at the Conference condemning the atrocities committed by the Police in dealing with the forest satyagrahis in Palnad and in

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shooting to death K. Hanumanthu, their leader, attracted wide public attention.

Equally noteworthy was the speech he delivered at the Eluru Session of the Andhra Conference in 1926. He emphasised the view that the Conference should devote its attention not only to the demand for a separate Province but also to matters concerning art, literature, education and industries and that separate departments should be created for this purpose.

In the second and third decades of the present century, there came into existence in Andhra a vigorous library movement. Rangayya Naidu was one of those who made a substantial contribution to its growth.

As a Congressman, he participated in the Satyagraha Campaign in 1930-32 and was sentenced twice to imprisonment.

He was elected to the Madras Municipal Corporation from the division of which he was a resident. As a Councillor he took keen interest in providing his division with many amenities of a general character and with better water supply and roads. His efforts at improving its sanitation were so successful that it was adjudged in 1932 to be the best from the sanitary point of view and secured the gold medal awarded by the Corporation.

In 1937, he was elected on the Congress ticket to the Madras Legislative Council as the representative of the city of Madras and he proved to be a tower of strength to the Congress Ministry of C. Rajagopalachari.

Rangayya Naidu was an effective speaker, especially in Telugu. He had very wide interests in life. He was an ardent worker in the field of social reform and in the uplift of Harijans. He was a strong believer in national education and in the craft-centered basic education advocated by Gandhi. He worked for Hindu-Muslim unity.

He pleaded for the adoption of Hindustani as the national language. At one time, he tried to bring non-Congress leaders like Raja Ramarayaningar into the Congress. He identified himself with the Congress ideology and walked closely in the footsteps of Gandhiji. He was known for his simplicity in matters of food and dress and in all other habits of life.

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Rangeya Raghav (1923 — 1962)

Rangeya Raghav, born at Agra in 1923, was an eminent poet, playwright and progressive Hindi fiction writer.

Tirumalnimbarakkam Vir Raghav Tatacharya, popularly known as Rangeya Raghav, was born in a Tamil speaking Iyengar family at Agra. His father, Rangacharya, was a profound scholar of Sanskrit, Persian and Tamil. His ancestors had moved from Sribhushanam in South Arcot and settled in Vair, a village in the erstwhile Bharatpur State. Here his father was the chief priest of the famous temple of 'Sitaramji' under the Vaishnavite order of the Ramanuj cult.

Rangeya Raghav did his M.A. in Hindi from St. John's College, Agra, at the age of 21, and received his Ph.D. degree in 1948 on his thesis *Gorakhanath aur unka* yug. During the course of his research he had to stay at Santiniketan where he developed a taste for music and painting.

After having stayed at Agra for a long time he came back to Vair in 1954 where he devoted his time to writing the best of his stories and novels on rural and tribal life. In July 1961, he settled at Jaipur, and the same year in September, it was diagnosed that he was

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suffering from cancer, a disease he succumbed to a year later.

His entry to the literary field coincided with the rise of the progressive movement which shaped his thinking and had a great impact on his creative genius. His first novel *Gharonda* (1946) reveals the life of students at college and is noted for its style, and reflects his desire to depict the experiences of real life. In 1943, when Bengal saw the worst famine of the century, he went there along with the members of a medical team to provide relief to the famine-stricken helpless people.

He was so deeply moved by this tragedy in Bengal that on his return he prepared a reportage which was later included in his *Tufanon ke beech.* It got recognition as a new genre of reportage writing in Hindi prose.

Basically a poet of fine sensibility and humanitarian values, he rebelled against tyranny, exploitation and disparity in society. His first khand-kavya (narrative poem), *Ajey khandhar* (1944) gives a heroic account of the valour and sacrifices of the Soviet Army in Stalingrad against the brute Nazi forces.

However, his progressive Marxist ideology is reflected in his more mature work *Medhavi* (1947). Here the poet traces the development of human civilisation and examines certain events of history from the Marxist point of view, reacting strongly to the decadent tendencies of the times. The poem is an epic on the pattern of Prasad's *Kamayani,* though it does not conform to a narrative design.

His most talked of novel *Murdon ka tilla* was published in 1948. Making use of the material and information obtained from archaeological excavations, the author, with his fertile imagination. has given a lively description of the vastness and grandeur of the pre-historic civilisation of the Sindh valley. The author's power of description and his fluent style make the readers feel as if they are witnessing a whole spectrum of life. This novel has, indeed, a pride of place among the historical novels of Hindi .

Another novel *Kab tak pukarun* (1957) . recently serialised on T.V., is also a landmark in the history of the Hindi novel. It deals with the little known nomadic community of the Nats (rope dancers). In his immaculate style he gives a graphic description of the tribal life-style of these people and their profession, habits, beliefs, and rites.

In his other novel *Dharti mera ghar* (1961), he gives a lively account of the people of another tribe who earn their living by doing crude smithy. Here too the author has sympathy with the exploited and the downtrodden and expresses his resentment against the tyrants and the privileged. His last novel *Akhiri awaz* (1962) exposes the moral hollowness, corruption, political equations, lust for power and economic disparities among the so-called civilised society. The author thus examines human relationships in all their complexities.

His short-stories have been collected in various volumes. The notable among them are *Devadasi, Samrajya ka vaibhav, Jiwan ke dane, Angare na bujhe, Samudra ke phen, Pancha parmeshwar, Nai zindagi ke liye.* In these works we find idioms and phrases mostly prevalent in and around Agra where he had lived long. His story 'Gadal' has found a place in almost all the representative collections of Hindi stories.

As a playwright, Rangeya Raghav is one of those writers who have written extensively on mythological and historical subjects. His three plays *Ramanuj, Virudhak* and *Swargbhumi ka yatri* were written during 1949-53. Swargab humi *ka yatri* provides a new perspective to the character of Yudhishthir who is blamed by Draupadi for the Mahabharata war.

Despite opposition from his brothers and Draupadi, Yudhishthir stands firm in his resolve to fight the battle on grounds of propriety and righteousness. This play portrays the character of Krishna as a statesman and diplomat who believes that there are situations when war is

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inevitable for the vindications of justice and truth.

Ramanuj is a dramatised story of the life of Acharya Kamanuj. The dramatist criticises those who believe that Ramanuj worked for the resurrection of Brahminism. Rather, he performed a revolutionary role in attacking orthodox Brahmanism and stood for human rights, and upheld the dignity of woman and the law of piety.

In *Virudhak,* the author criticises the evils that had crept into Buddhism and extols the character of Buddha and his message of universal love and compassion.

Rangeya Raghav is also credited with writing some one-act plays like *Akhiri dhabba* and Hatim *mar gava.* The former was written in the context of the freedom movement of Goa.

A man of versatile genius, Rangeya Raghav has enriched Hindi literature in almost all the genres—poetry drama, novel, short-story. criticism, reportage essay. He has written on sociology, criminology, anthropology, history and culture too. His output is astounding—122 published and 18 unpublished works during a short life of .39 years. All his works have been collected together in *Rangeya Raghav granthavali* in several volumes.

He has translated several Sanskrit works besides the plays of Shakespeare into Hindi. His own works have been translated into a number of Indian and foreign languages. Besides poems, plays, novels and short-stories mentioned above, his other notable works are—Criticism: *Pragatishil sahitya* ke *mandand;* History: *Prachin bharatiya parampara aur itihas;* Essay: *Sangam aur sangharsh.*

He was honoured by the government of Uttar Pradesh and Rajasthan Sahitya Academy, and was a recipient of several awards such as Dalmia Puruskar and Gandhi Puruskar.

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Rangin, Saadat Yar Khan (1756 — 1834)

Saadat Yar Khan Rangin, born in 1756, was an eminent Urdu poet and prose writer.

Saadat Yar Khan Rangin was the son of Tahmasap Beg Khan, a Persian nobleman. After his death, Rangin shifted to Delhi and began an army career. In 1787, he left the job and went over to Bharatpur and after two years again shifted to Lucknow where he was in the service of Mirza Suleman Shokoh.

After a stay of nine years in Lucknow, he left to travel in Bengal. Later, he reached Gwalior and served the Sindhias for six years. He again resigned from service and took to trading of horses and touring. He reached Banda in 1827 where he died.

He knew several languages and composed poems in them. He was a disciple of Shah Halim in poetry. He has written Urdu ghazals, a diwan of Rekhti, a disreputable genre in which he excelled, numerous masnavis and a few insignificant prose works. His four diwans are, *Dewan-e-Rekhta* (1787), *Diwan-e-Bekhra, Diwan-e-Amekhta* and *Angekhta.* He has grouped his numerous works in bewildering permutations and combinations. His better known masnavis are *Masnavi Dilpazir, Farasnama, Ijad-e-Rangin,* besides a prose work, *Majalis-e-Rangin.*

The Rekhti is written in feminine idiom and has lowly love-making as its theme. It abounds in describing the superstitions and nturals associated with females and embraces the entire life of women, its core being sexual intimacy and suggestiveness. Rangin is at his best in this genre. His masnavi *Dilpazir,* written

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by him in 1795, is yet to be published, and is one of the best fairy-tale type masnavis.

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Rani Gaidinliu (1915 —)

Rani Gaidinliu, born at Nungkao in Manipur in 1915, is a prominent leader of social, religious and political movement of her tribe.

Rani Gaidinliu was born on Thursday, 26 January 1915, at the Kabui Naga village of Nungkao in the Trans-Barak basin in the West District of Manipur State. She was the third daughter of the eight children of Lotthonang. Her family belongs to the influential ruling clan of the village.

From childhood, Gaidinliu was an independent and strong-wiled girl, whose Amazonian way of doing things raised eyebrows among the womenfolk of the village. At the age of thirteen, she was associated with Jadonang (1905-31), who tried to drive away the British from Manipur.

She became his lieutenant in his social, religious and political movement. However, before launching his movement, Jadonang was arrested and hanged by the British on 29 August 1931 at Imphal. Jadonang gave the idea, and it was left to Gaidinliu to translate it into action.

After the execution of Jadonang, Gaidinliu took up the leadership of the movement for independence. The British had let loose a reign of terror in the Hills. They imposed collective fines on the rebel villages and guns were confiscated. The British rule in Manipur Hills was arbitrary and oppressive. Gaidinliu told her followers, "We are a free people, the white men should not rule over us we will not pay house tax to the Government, we weill not their unjust laws like forced labour and compulsory porter subscription." The officials of the Government were very high-handed.

Gaidinliu concentrated her rebellion in the Trans-Barak basin. Her movement had socio-religious and political aims. Socially, it aimed at the integration of the three Naga kindred tribes (Zemi, Liangmei and Rongmei) known as Zeliangrong; she wanted to preserve the traditional Naga culture, she does not like any alien religion. Her religion is called 'Haraka', meaning 'not impure'.

Her political programme was the translation of Jadonang's idea. Jadonang had earlier come to know of Mahatma Gandhi, but it was Gaidinliu who used the name of the Father of the Nation in her political propaganda. She told her followers about the agitation launched by the Congress under the leadership of Gandhiji.

The people looked to her for leadership after the death of Jadonang. They believed in what she said and their love and reverence were so enormous that to them she was a sort of goddess incarnate who was going to deliver them from the life of bondage and misery. Gaidinliu always denied that she was a goddess. It was because of this over-enthusiasm, of her followers that the British authorities and many writers following them, out of ignorance, say that she installed herself as a goddess, which is far from the truth.

After the execution of Jadonang, the whole disaffected areas comprising the present Manipur West-District, Southern Nagaland and North Cachar Hills of Assam were alight with rebellion. Gaidinliu went underground to direct the rebellion. And the British Government was greatly alarmed at this unprecedented uprising under the leadership of a "surly girl" of seventeen. It was not a mob action of every 'crook and gangster", as Ursula Graham Bower thought, not or "ruffians", as Stephen Fuchs writes, nor was Gaidinliu "the hub of a money spinning God racket" ('Naga Path').

It was a well organised and popular political

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rebellion. The people gave money for the cause and a large number of fighting men volunteered for the fight against the British authorities of Manipur and Naga Hills. Gaidinliu was the only hope for their freedom.

Then the British Government decided to suppress the rebellion and capture Gaidinliu, the hunt for whom was, in the words of Bower, "something almost comparable to the hunt for Prince Charlie". Apprehending the grave danger of this rebellion the Assam Governor-in-Council ordered that the operations against Gaidinliu were to be centralised under the direct control of Mr. J. P. Mills, the Deputy Commissioner of Naga Hills, who could use the men of the 3rd and 4th Assam Rifles; the S.D.O. of North Cachar Hills and an officer of Manipur State were to assist him. Troops were sent out to all the three districts; outposts were established at strategic points in the centres of more affected areas of Manipur and Assam.

Searches for Gaidinliu were instituted; her photos were widely distributed throughout the three districts. All the girls having the name of Gaidinliu were interrogated and it is said many girls having similar names had to change their names. Even Gaidinliu had to adopt the name of "Dilenliu'. Mr. Harvey, the President of Manipur State Darbar, offered a reward of Rs. 200/- for the arrest of Gaidinliu; this amount was subsequently raised to Rs. 500/- and any village giving the information about her was promised a remission of ten years' taxes. But every man and woman in the area was a sympathiser. Gaidinliu went into hiding in North Cachar Hills, and Masang of Kepelo, her agent, did his best to keep her movements and whereabouts a complete secret.

The Manipur Government meted out serious punishments to the supporters of the rebellion. Several villages were burnt down. The sepoys of the Assam Rifles had an encounter with the rebels in North Cachar Hills on 16 February 1932. Long and difficult operations followed in the attempt to arrest this young rebel leader.

In March 1932, a large force of Nagas attacked in broad daylight the Assam Rifles outpost at Hangrum. Unfortunately, they were using only daos and spears which were no match at all for the rifles of the defenders. The outpost opened fire which caused some casualties among the Nagas who ultimately retreated. For this attack, the village of Bopugwemi in Naga Hills was burnt down. Gaidinliu moved eastwards and reached the edge of the Angami country. Her influence also reached the Maram Nagas of Mao area in northern Manipur. Even in Kohima, the headquarters of the Naga Hills, her sympathisers were many.

The "Gaidinliu water" was sold at high prices to many Angami villages. Mr. J.P. Mills, the Deputy Commissioner, who reported earlier that the "real danger of the movement is the spirit of defiance now abroad," had to act promptly to prevent any alliance between Gaidinliu and the powerful Naga village of Khonoma which staged a great uprising in 1879. Many spies of Gaidinliu were working at Kohima itself to check the movements of the detachments of the Assam Rifles.

In October, Gaidinliu moved into Polomi village and started the construction of an amazing wooden fortress after the pattern of the Assam Rifles pallisade at Hangrum. Gaidinliu told her followers that the next two months would be a crucial period; either she or the British would win. She was prepared to make the last trial of strength between the Assam Rifles and her 'army'. The fortress, which was being constructed, would accommodate, when completed, four thousand warriors and would be a formidable one.

In the meantime, Mr. Mills, getting the intelligence reports, depatched a strong force of Assam Rifles under the command of Captain Macdonald, accompanied by Mr. Hari Blah to Pulomi. The fortress was not yet ready and the rebels did not take any precautionary measures. Captain Macdonald made a surprise attack on

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Pulomi village at dawn on 17 October 1932. The rebels were completely surprised and could not offer any effective resistance.

They surrendered and Gaidinliu was arrested from a house. She was taken to Kohima and brought to Imphal for trial. Mr. Higgins, the Political Agent, sentenced her to life imprisonment. She spent fourteen years in British Jails, one year at Gauhati, six years in Shillong, three years in Aijal, Mizo Hills, and four years at Tura, Garo Hills.

All of her followers were arrested and imprisoned. However, Gaidinliu imprisoned was more popular that Gaidinliue at large. The movement was continued by other followers in subsequent years. Pandit Jawaharlal Nehru learnt about Gaidinliu and her movement when he visited Assam in 1937.

He was impressed by her activities and at the same time shocked that a young girl of twenty should suffer so much. He described her as the Rani of the Nagas; since then the title of Rani has been popularly appended to Gaidinliu.

In 1937, the Congress Government tried to release her, but failed as Manipur was not a British Province. Pandit Nehru requested Lady Astor, the famous lady member of the British Parliament, to take up the case of Gaidinliu. In her letter to Pandit Nehru in May 1939, Lady Astor stated that the Secretary of State for India had turned down her request to release Gaidinliu and the British felt that "the movement has not yet died down, and would break out if she were released as she is at present considered a potent source of danger to the peace of Manipur State and the Province of Assam."

Pandit Nehru well publicised the case of Gaidinliu and commented: "Perhaps, she thought rather prematurely that the British Empire still functioned effectively and aggressively, it took vengeance on her and her people. Many villages were burnt and destroyed and this heroic girl was captured and sentenced to transportation for life. And now she lives in some prison in Assam wasting her bright young womanhood in dark cells and solitude. Six years, she had been there. What torment and suppression of spirit the have brought to her, who in the pride of her youth dared to challenge an Empire.'

She was ultimately released from Tura Jail when India became independent in 1947. She was not allowed to return to Manipur and had to stay at Vimrap in Mokokchung district of Nagaland. She was given some pension by the Government. For about fourteen years, she retired from active political life. But the Naga troubles started in 1956. She and her religious cult (Haraka) were attacked and criticised by the underground Nagas who spread all sorts of insinuating rumours through their agents.

So in 1960, her followers took her into the underground and she created a private army of one thousand men with 400/500 Rifles to defend her religion, ensure her own security and press her demand of a Zeliangrong Administrative Area, comprising the Zemi, Liangmei and Rongmei Naga areas of Manipur, Nagaland and Assam. After six years of hard underground life, she was called out by the Government from her hideout and she came to stay at Kohima in 1966. Now, she is devoting herself to the work of Keeping peace and the development of her people.

Rani Gaidinliu is a nationalist. She was a personal friend of Pandit Jawaharlal Nehru and Mrs. Indira Gandhi. She was awarded the Tamrapatra as a freedom-fighter by the Prime Minister. She is a gifted lady. Her life is a good example that in an independent and democratic India the Nagas have a place of honour and respect.

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Raniri (d. 1658 A.D.)

Raniri was an eminent sufi saint, poet and scholar.

Raniri was not a follower of the *Wahdat al-Shuhud* of the Mujaddid, nor did he offer any alternative to the *Wahdat al-Wujud*. However, he was a strick follower of Ibn Arabi and his Persian and Indian interpreters such as Jami and Shaikh 'Ali ibn Hamid al-Mahaimi, reserving his hostility for Shaikh Hamza Fansuri and Shaikh Shamsu'd-Din Sumatrani.

Raniri returned to his hometown in 1644, dying there in 1658, without ever returning to Acheh. Among his disciples was Shaikh Yusuf of Macassar, who was also a student of Raniri's pir, Ba-Shayban. Shaikh Yusuf wrote sufi treatise, drawing his ideas from the works of Shaikh Nasiru'd-Din Chargh Dihlawi and Shaikh Taju'd-Din Sambhali.

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Ranka, Poonam Chand (1878 — 1973)

Poonam Chand Ranka, born at Todapur in the district of Jalagaon in 1878, was a great poet in Kannada literature.

Poonam Chand Ranka was born in a conservative Jain business family of Todapur, District Jalagaon (Maharashtra) V.S. 1956 (corresponding to 1878 A.D.) His father, Seth Shambhoo Nath Ranka, was the head of the *Thankwasi* sect and a *Pancha* in the village. The family originally hailed from Rajasthan.

He was married in his eighteenth year to Suraj Bai, a daughter of a big businessman. After her death, he married for the second time.

Poonam Chand came to Nagpur at the age of six as he had been adopted by one of his relatives. He did not receive any formal school education and devoted his early years to acquiring necessary training for conducting his family business. As he came of age, he began shedding off the early religious influence of the *Thankwasi* Jain Munis and there came a radical change in his outlook which determined his future course of life. He felt the impact of political renaissance of the years 1919-20 while he came in contact with Congress leaders like Pandit Sunder Lal and Mahatma Bhagwandin. Consequently, he began neglecting his family business and became an active worker of the Congress.

In 1920, under the spell of Gandhiji's call for the boycott of foreign goods, he closed down his business of foreign cloth which caused him great financial loss. The following year, he participated in the demonstrations organised against the visit of the Prince of Wales. He lent financial support to the famous Flag Satyagraha of Nagpur in 1923, and actively participated in it. Again in 1928, he participated in the demonstrations against the Simon Commission. He was imprisoned for the first time in 1930 in

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connection with the Salt Satyagraha. Latter on, in the same year, he successfully led the Jungle Satyagraha against the prohibitory orders of the administration which deprived the local tribes of their subsistence dependent on cutting and selling of wood from the forest.

In January 1932, he along with Abhyanker, was sent to Jail for defying a ban on the holding of public meetings. Again in 1933-34, he landed in jail in connection with the Civil Disobedience Movement. Both in the Individual Satyagraha (1940) and in the Quit India Movement (August 1942) he courted arrest. Prior to independence, he wielded great influence in the Provincial Congress Organisation of Nagpur. He remained its President for about thirteen years and General Secretary for eight years.

After independence, he played a leading role in the Vidarbha Movement in the early fifties. but being greatly influenced by the Gandhian way, he retired from active politics. He established the 'Abhyanker Bhawan' in Nagpur to perpetuate the memory of the great Congress leader of the region, which is being used for the propagation of the Gandhian ideas and ideals. He had also close associations with the Sarvodaya Movement of Vinobaji.

Himself a liberal-minded person, Poonam Chand Ranka desired the young people to fight the age-old customs an social evils. He had firm faith in Gandhiji's principles of education. He was a firm believer in the *Panchayati* system at the village level for governance. He was opposed to modern machine civilisation. He had always fought against the growth of fissiparous tendencies in his party circles in the Central Provinces.

Ever since his joining the Congress till the middle of the fifties he worked as a loyal Congressman and participated in all its agitations. He had always been the leader of men—fighting for the legitimate rights of the people and defying injustice. He was a true disciple of Gandhiji and a social worker.

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Ranna (10th Century)

Ranna was one of the foremost poets of medieval Kannada literature.

Ranna is one of the foremost poets of Kannada. He seems to have lived between AD 949 and 1020. Mudhol in Bijapur district of Karnataka was his place of birth. He belonged to the clan of bangle makers. Ajitasenacharya, a resident of Bankapur in Gangamandala, was his preceptor. Ranna has preferred to style himself as 'Abhimata Jainendra Vachovibhava' (learned in the grand vocabulary of Jainology), 'Shabdanushasanaprabhava Vachovibhava, (one having mastery over the word and its meaning) and 'Ubhayavyakarana Pandita' (a scholar well versed in the grammar of both the languages, Sanskrit and Kannada). He seems to have been proficient not only in rhetoric and grammar, but also in fine arts like music and dance, and was deeply learned in Jaina religion and philosophy.

Ranna was under the patronage of the Chalukya king Ahava Malla and his son Iriva Bedanga. The Tailapa emperor honoured him as poet-laureate, and he himself seems to have been conscious of his rare poetic talent, as his works reveal.

He has to his credit both secular and religious compositions. *Gadayuddha*, or *Sahasa Bhimavijaya Ajitapurana, Parashurama charite* and *Chakreshwara charite* are his celebrated works. *Parashurama charite and Chakreshvara charite* have not been discovered so far. A lexicon entitled *Ranna kanda is* also attributed to him. Eleven stanzas of this work were

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published earlier; of late a few more have been unearthed.

Scholars are of the opinion that *Ajitapurana* (AD 993) is his first work. It is an epic of the champu style. It consists of twelve cantos. In the first and the last cantos Ranna freely extols his patron on the one hand, and Attimbee, a devout lady, on the other, under whosepatronage he composed the epic. *Ajitapurana* draws upon *Uttarapurana* by Gunabhadracharya.

The story of Ajitatirthankara narrated in 143 stanzas of *Uttarapurana* has been enlarged to the scope of an epic running into twelve cantos. There are no marked deviations from the original, except a slight change here and there. The episode dealing with the renunciation of Ajitatirthankara makes a marvel of emotions. Ranna has described it with utmost human concern.

Ajitapurana is replete with Jaina terminology and in this sense it befits the title 'Purana tilaka'. There is not a single episode in this work where Ranna's scholarship does not give splendid colour to the narration. His knowledge of rhetoric, dance, music and other arts enriches the account.

Gadayuddha or *Sahasabbimavijaya* is a superb achievement. It is again an epic in the champu style and runs into ten cantos. It is based on the story in the 'Gada' and 'Sauptiks', books of the *Mahabharata.*

Ranna has drawn upon the thirteenth and fourteenth cantos of Pampa's *Vikramarjuna vijaya* also. Further, the influence of Bhattanarayana's *Venisambara* and Bhasa's *Urubhanga* can also be made out. But Ranna does not even bother to mention the names of Pampa, Bhattanarayana, or Bhasa. Following Pampa, Ranna also has likened his hero Bhima to his patron-king Satyashraya Inva Bedanga in his epic which revels in acclaiming the valour of Bhima throughout.

The story of *Gadayuddha is* very well-known. Duryodhana, who refuses to pay heed to the proposals for a treaty, declares war on the Pandavas. Krishna's mission also proves a failure. Draupadi motivates Bhima to fulfil the vows she has made. In the ultimate mace-combat Duryodhana meets with his death, and Bhima ascends the throne. This is the substance of the epic. However, Ranna has declared that the entire story of the *Mahabharata is* resented in his epic in an epitomised form.

Gadayuddha is Ranna's classic. It is exceptionally dramatic. B.M. Srikantia has, in fact, adapted it to the form of a play. 'Raudra rasa' (the sentiment of valour) dominates the epic. Many human values have found their deepest expression here. Description of friendship between Karna and Duryodhana, and Duryodhana's lamentation over the death of Karna are deeply moving.

Duryodhana's tribute to the dead Karna rises from the heart and is at once noble and touching. It is one of the most celebrated passages in classical Kannada poetry.

Duryodhana is naturally moved at the sight of the corpse of Lakshmanakumara, but he is noble enough to bow to Abhimanyu. His sense of justice on the occasion of his mace-war with Bhima also indicates his understanding of the right principles of politics. In a word, Duryodhana, as depicted by Ranna, is a noble man. *Gadayuddha* is, indeed, a great poem in Kannada literature.

Both as an exponent of Jainism and as a poet, Ranna has won immortality. He has come to be known as 'Shaktikavi Ranna', Ranna the poet of power.

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Rano, Dada (? — 1905?)

Dada Rano was a great revolutionary leader of Goa liberation.

Dada Rano belonged to the same clan of Dipajee Rano. He was perhaps Dipajee's grandson. After coming to terms with Dipajee, the Portuguese, after a period of ten years or so, again persecuted the Ranas. Kusteba and Gala Shaba were killed by treachery. Taking advantage of internal quarrels developing between some Rana families, they grabbed some of their lands. The State imposed a system of land tenure in the following manner: part of the lands were rented out by auctioning and the rent for highlands and areca groves was fixed by appraisers appointed by both the parties and the Government.

This system admitted of innumerable drawbacks. Auctioning deprived the tenant of the continuity of tenure, with the result that he did not take any interest in the land cultivated by him. On the other hand, the valuers were never impartial. They sometimes favoured the tenant, sometimes oppressed him, according to their whims and private advantages. To end this kind of uncertainty, the Ranas proposed to the Government in 1880 that the villages should be leased to them perpetually at the rate of rent then current plus one quarter of it.

This provoked the ambition of the rich and powerful Nadkarnis (Brahmins) and merchants of Sanquelim Bazar, who applied in their own names and in the factious names of Ranos for the best and more extensive lands. This game went on for more than sixteen years, the Nadkarnis getting always the better lands, thanks to powerful contacts they had with the authorities. This humiliated and irritated very much the inhabitants of Satari.

In September 1895, the administrator of *Mahal* was intending to give possession of the lands to the Nadkarnis. But the Governor, Viscount of Ourem, son of the first Viscount of Dipajee's time and who had felt the bravery of the Ranos, fearing trouble, ordered suspension of the formal delivery of possession. This created annoyance on both sides, for everyone wanted the matter to be settled expeditiously.

The Maratha sepoys rose in revolt against the Portuguese on being compelled by a Ministerial order to proceed to Africa to quell a revolt there. On the night between 13 and 14 September 1895, 298 soldiers ran away from Panjim with arms and ammunition. The Government set on their heel a force of ninety soldiers who allowed themselves to be imprisoned by them and enhance their ranks. The Ranas, under the leadership of Dada Rano, took advantage of the situation and expanded the ranks of the disgruntled in order to avenge the benefits conferred upon the Nadkarnis.

On 14 October 1895, Dada Rano collected more than 800 men and invaded Bardez. While heading for Mapusa, they broke open the safe of the Church of Tivim and took all the treasures. At Mapusa, they made a surprise attack on the garrison and took them captive. Similarly, they overpowered the President of the Municipality and the Treasurer of Fazenda and ransacked both the treasuries.

From there, they proceeded to Dargalim and on the way broke open and robbed the safe of the Comunidade of Colvale. The only place where they met with resistance was at Aldona, where armed villagers repulsed the attack by killing sixteen of them and capturing two. The rest fled in panic.

The Governor proclaimed martial law in the whole of Goa and dispatched a regular force of about 450 soldiers against the rebels. They had to withdraw in panic, leaving behind two pieces of artillery, in view of the superiority of the Ranas. The capital city of Panjim was also in panic, as the rebels were expected to attack it at any moment. Barricades were put up on the roads and frantic telegrams were sent to Lisbon asking for reinforcements. The European officers informed the authorities in Portugal that

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all Goans were united behind the Ranas and that none could be trusted.

On 13 November an expeditionary force came out from Portugal, under the Prince Dom Afonso Henriques. The Viscount of Ourem was replaced by his predecessor, Rafael d'Andrade, as Governor. The Prince marched with his troops to Satari on 25 November and remained there for one month. Some villages were razed to the ground, but the enemy was not found. Three hundred Ranas attacked Ponda, Canacona and Sangem, where they were repulsed by a dozen courageous soldiers.

The Prince returned to Panjim and took over as Viceroy from Rafael d'Andrade. Assured of the impossibility of gaining total victory over the guerrillas, he devised measures to bring about peace. On the eve of his departure to Lisbon on 27 May 1896, he granted amnesty to all the rebels who did not accept it. On 29 May, the Royal Commissioner, Neves Ferreira, ordered that any man found in the act of robbing, killing or helping the rebels in any manner, should be straightaway killed.

This order gave rise to many abuses, for anyone was denouncing any other man of helping the rebels. People were asked to open graves in which they themselves were buried. Sometimes, persons were buried when they were not even dead. Some of these facts were reported even in the Lisbon Press.

A relative of Dada Rano, by name Raujee, was shot dead in cold blood, while being led to prison in Mapusa. The Ranas attributed this crime to a member of the Braganza family of Nadora (Pangues). They avenged this death soon. There was a family festivity in their house. The Ranas surrounded it and took captive all the male members of the family, leaving alone the womenfolk. They were all put to death. The Ranas committed many other atrocities.

A reference is also due to the sympathy extended to the Ranas by fellow Goans. The only high Indian official at the time, ex-deputy Bernardo Francisco da Costa (75), who was Inspector of Schools, was sent to Diu, where he died on the next day of arrival, His nephew, Deputy Constancio Roque da Costa, raised an alarm in Portugual about the barbarities being committed in the name of defence. The Viscount of Bardez, Dr. I. C. Carvalho (a Goan), ran away to British India and his son-in-law and other relatives were arrested on the suspicion of being friendly to the Ranas.

The revolutionary priest, Father Alvares, editor of the *O Brado Indiano* (The Indian Cry), was arrested and tortured for having written in favour of the Ranas. (This priest led a colourful life, he left the Catholic Church and became a Bishop of the Syrian Church, and did a lot of social service). The publication of all the journals was suspended for many years, because the Government found their views unpalatable.

Unable to control the situation created by their injustices, the new Governor-General Jose Joaquim Machade, who arrived in September 1897, brought it to an end by the concession of a fresh amnesty on 9 September and by ordering redistribution of lands on an equitable basis. At the same time, he put the entire Mahal under a tight military control. This was obviously meant to prevent the Ranas from revolting any more. This could not have been relished by the brave people.

In November 1901 someone shot to death Lt. Bastes's Silva, Secretary of the Military Command and Commandant of the 2nd Line. As a result of this incident, Dada Rano and his companions of old campaigns were arrested, tried in Extraordinary War Council in the Fort of Aguada and exiled to Timor, where they spent the rest of their days. Dada died in 1905 or 1906.

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Rano, Dipajee (1797 — ?)

Dipajee Rano, belonged to the famous Rano clan, was a great fighter against Potugese emperialism in Goa.

Dipajee Rano belonged to the famous Rano clan; they were Kshatriyas who were supposed to have come down to Goa from Shingapur of Rajasthan. They were vassals of the Bhonsles of Savantwadi and came under the Portuguese in 1747. They revolted against the Portuguese at least twenty times from 1782 to 1820.

Dipajee's date of birth is not known but it is assumed that he was born about 1797. Similarly the date of his death could be only after 1856, in which year the Portuguese settled their differences with him. Detailed information about his close relatives is not available. A nephew of his, Appa Rano, married at Sattari Fort the daughter of Babaji Desai of Chikhali near Belgaum Border. He had relatives in Goa, Sawantwadi, Belgaum and Kanara.

After the revolt of Bapu Rao and his companions in 1845, the most important revolt led by Dipajee Rano broke out on 26 January 1852. The Ranas resented the interference of the foreign Government into their affairs. The Portuguese had created animosity among the local people by their forced conversions to Christianity and other oppressive measures. They lived as class apart, as the rulers, and did not mingle with the Indian people.

The conflict between the Portuguese and the Ranas arose mostly because of the right of collecting the revenue of their villages and the high handedness of the authorities.

The immediate provocation for Dipajee's revolt was the action of the Governor, Viscount of Ourem, who levied new taxes on agricultural lands and abolished the various privileges and exemptions enjoyed by the Dessais (noblemen) of Divchol and Sattari, known as *mokashas*, *inams* or *ketumbans*.

The discontent created by the promulgation of those measures and still more by the abuse of power by those who executed them produced this daring revolt. Dipajee himself had been slapped by a petty Government forest-guard for having refused to part with some fishes that he was carrying with him.

The rebels, commanded by Dipajee Rano, took possession of the fortress of Nanuz by a cunning strategy. A small force under the command of a Portuguese captain marched against the rebels, but was routed at the very first encounter.

At the beginning of February, a more numerous force was sent against the rebels. The Ranas, familiar with the routes and the hiding places in the impenetrable forests, not only succeeded in killing a number of Government troops by seised the ammunition which was kept at the post of Quelaundem.

The Governor proposed peace to Dipajee Rano, with the promise of amnesty and several other concessions; but the proposal was not accepted, and the rebels attacked Cumbarjua and invaded Sanguem and Quepom. Exasperated, the Viscount of Ourem himself proceeded to Satari with 3,000 men, after having suspended the constitutional rights and

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taken a loan of 600 thousand xerafins for war expenses. He went from place to place for about a fortnight but did not meet the "enemy". The fearless Ranas continued their guerrilla warfare from their hiding places.

Meanwhile, a retired Officer, Jose Paulo de Oliveira Pegado, met Dipajee with the Governor's permission and succeeded in persuading Dipajee to meet the Viscount, but the latter insisted that he should bring along all his lieutenants. Dipajee did not agree to this and returned to his hiding place at Gangem. Pegado had kept his three sons as hostages for the safe retun of Dipajee.

Hostilities continued till the return of Viscount of Ourem to portugual. Everyone was tired of this conflict. The Government Council signed with Dipajee on 2 June 1855 a declaration ending all hostilities. The next Governor, Viscount of Torres Nevas, not only accepted this declaration, but acknowledging that grave injustices had been done to the Ranas, returned to them the mokashas and other privileges and made Dipajee a Captain in the army, his nephew, Apajee a Alfores, and his relation, Raujee, a Lieutenant.

Thus ended this great revolt showing once again that the Ranas were a brave and fearless people, extremely jealous of their rights and privileges. But their difficulties did not end for ever. Ten years later the legendary Kustoba rose in revolt against an injustice inflicted upon him. And many more followed till 1912, throwing to the fore leaders of the standing of Dada Rano, Morio Savant and Gil Savant.

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Rao, A. Kaleswara (1882 —)

Ayyadevara Kaleswara Rao, born at Nandigama in Krishna District in 1882, was an eminent freeedom fighter, politician and social reformer.

In spite of adequate equipment, integrity and character, few get a chance to rise to their full stature in the evening of life. Unforeseen circumstances and influences stand in their way. Yet, they are not deflected from the right path. Such was the course of career of Ayyadevara Kaleswararao. It is proper to recall his life and work.

He was born on January 22, 1882, at Nandigama of Krishna District in a family of hereditary *karnams* with considerable property about 150 acres. His mother hailed from a family of affluent Deshapandyas belonging to Partiala in Telangana. After primary education at Nandigama, he proceeded to Machilipatnam for higher education. Having matriculated in first class, he passed F.A. with Mathematics creditably and desired to study Engineering at Madras. But his father, who was obliged to stay at Machilipatnam in connection with the litigation of Munagala Estate, persuaded him to complete graduation in the Noble College.

It proved to be a turning point in his life, fortunately for him, Raghupathy Venkataratnam Naidu, a staunch social reformer and eminent educationist, was on the staff of the College.

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He absorbed cosmopolitan outlook, love of learning, zeal for social service, integrity and character from his teacher, which stood him in good stead in later life.

Having graduated with history and politics in first class, bagging a medal for good conduct, he worked as a teacher in the same institution for three years. Love of freedom and zeal for public work attracted him to the legal profession.

After taking B. L. Degree, he was junior to Konda Venkatappayya, a leading lawyer at Guntur, who later became a prominent nationalist, for some time and set up independent practice at Bezwada. Successfully handling all varieties of work, he soon became leader of the bar, most of his clients being leading zamindars. He maintained six clerks and four juniors. His purse was always at the disposal of poor students and the needy. His house was ever full of guests.

He interested himself in the library movements and was one of the founders and promoters of the famous Ramamohan Library. When Gadicherla Hari Sarvottamarao and Bodi Naryanarao, editor and publisher respectively of 'Swarajya' (Telugu Weekly) were convicted of sedition, he shouldered the burden of running the journal. A number of widow remarriages were performed under his auspices.

When Komarraju Lakshmanarao, Raja of Munagala, and Ravichettu Rangarao founded Vignana Chandrika Grandha Mandali to publish standard books on science, history and culture in Telugu, he became its Secretary. He was a voracious reader and he authored standard books in Telugu on "French Revolution", "United States of America", "Republican Turkey", "Chinese National Movement", "History of Egypt", "Lessons in Adult Education" and "Essence of Upanishads". For him, pleasure of mind was always superior to the pleasure of body.

Responding to the call of Mahatma Gandhi, he gave up his lucrative practice and switched on to a life of service, sacrifice and suffering. He courted imprisonment on half-a-dozen occasions during the successive stages of national struggle. He was kingly and reckless in his magnanimity and hospitality. Every national leader, including Gandhiji, visiting Vijayawada were his guests.

He brought up and educated Vemula Kurmayya, who was the first Andhra harijan to become a Minister. Matham Bala Subrahmanya Gupta, noted for his brilliant wit and biting sarcasm and a whirlwind at election time, was part of his domestic establishment. Krishna District had to be bifurcated politically to accommodate him along with Dr. Pattabhai Sitaramayya in the All India Congress Committee.

As unanimously elected Chairman of Vijaywada Municipality, he provided all possible civic amenities and won a lasting place in the hearts of the people, testified by the fact that freedom of the city of Vijaywada was conferred on him long after he ceased to be the civic chief. There is now a market in the city to commemorate his memory.

Though he was elected to the Provincial Legislature in 1926, as a Gandhian he opposed the move for office acceptance, sponsored by Satyamoorthy and others. He agitated against the move for enhancing land tax in Krishna and Godavari deltas consequent on re-settlement. He pleaded for encouragement of Ayurveda and to throw open wells, tanks, markets and choultries to Harijans.

He fought against nominations to local bodies and pleaded for abolition of separate electorates. He was responsible for removal of ban on 'Malapalli'—a social classic written by Unnava Lakshminarayana. He facilated removal of disqualification to contest elections by Congressites consequent on their conviction in national struggle.

He was elected to the Provincial Assembly in 1937 with a thumping majority. Missing a place in the Ministry, he became the Chief Parliamentary Secretary to the then Premier

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C. Rajagopalchari. He was also the Chief Whip of the Congress Party. During World War-II, Communists came to the fore through alliance with the alien Government and violent methods. He opposed them tooth and nail and even his life was in danger. Yet, he was firm in his convictions, irrespective of consequences.

He was elected to the Provincial Assembly in 1945. Though he stood by Prakasam, he was neither given a berth in the Ministry nor sent to the Constituent Assembly where he could have played a useful role. Yet, he was ever loyal to Prakasam. He spurned the offer of a place in the Ministry on the condition of his deserting Praksam. Thus, he was loyal and dependable and he never cared for personal gain.

During his tenure as a legislator, he got Acts passed banning polygamy and dowry. At the time of Razakar menace, he gave shelter to leaders from Telangana and enabled them to fight for-responsible Government. He actively agitated for the formation of Visalandhara by organising Visalandhra Mahasabha in 1949 at Warnagal. He presided over its second session held at Hyderabad in 1951.

After the carving out of Andhra State, he was again elected to the State Assembly in 1955. Though office always eluded him, at the long last, he was unanimously elected as the Speaker soon after Andhra Pradesh was formed in 1956, at the instance of the then Chief Minister Neelam Sanjiva Reddy. Following the precedent set up by Vithalbhai Patel, the first Indian Speaker, he resigned from the Congress Party to discharge his duties impartially.

He was donating one-tenth of his salary towards *Sampatti Daan* initiated by Acharya Vinoba Bhave. It may be noted that Bulusu Sambamurty and Babu Purushottamadas Tandon continued to be members of the Congress Party, even after they were elected as Speakers of composite Madras and Uttar Pradesh respectively. Independent India conferred on him the distinction of "Padam Bhushan".

Personally, he was most agreeable. He never objected to his wife conforming to traditional ways, in spite of his being a radical social reformer. He was issueless and rejected friendly suggestions to marry again to beget children. His wife predeceased him. Political differences with him never led to personal estrangement. He was friendly with Raja of Panagal, K.V. Reddy Naidu, Raja of Mirzapur, Bollini Muniswamy Naidu and others.

He was a patron of pundits and poets and was very careful about his health. He was again elected to State Assembly in 1962 to become a Speaker automatically, but he passed away soon after on January 26, 1962, in his prime life and with honours and honors. He was given a State funeral.

He was simple in life and austere in habits and believed everyone. He was a Gandhian belonging to the old guard. On account of his generosity and hospitality by the time of his death, he had only a house and 18 acres of land out of 150 acres of paternity, gold and cash earned by him. He had, however, no regrets. He was indeed one of the makers of modern Andhra Pradesh.

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B. Ramakrishna Rao, born in 1899, was an eminent freedom fighter and social activist.

During the British regime, native States, numbering over six hundred, covered one-third of the area and comprised one-fourth of the population of India. For the most part, they were survivals of former dynasties, which, in one way or the other, contrived to prolong their existence after the collapse of the Moghul Empire and the

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ensuing struggle for supremacy, which ended in favour of the British.

Among them, all varieties ranging from substantial internal autonomy to maximum administrative control by the paramount power were to be found. Only 46 had treaty relationship with the British Crown. The rest had engagements and sanads. The value allotted and the weight given to them varied from time to time. They were only guides rather than a source of legal rights. In short, paramountcy was paramount.

On the table land of Deccan, the dominion of Nizam of Hyderabad stood as the connecting link between the South and the North. With respect to population and income, it occupied the very first place. The ruler was pampered with the designation of His Exalted Highness, while others were addressed only as His Highness. The Moghul tradition was continued here uninterrupted by the house of Asaf Jah.

While the ruler was a Muslim fundamentalist, pre-ponderating majority of the subjects were Hindus. Autocracy prevailed. Suppression of civil liberties never arose as none ever existed there. The observation of Sir Henry Lawrence: "If ever there was a device to perpetuate maladministration in an Indian State, it is that of a native ruler backed by British bayonets and directed by a British Resident" was apt and apposite.

Too often, the paramount power abetted backwardness and misrule by affording cotton-wool protection. C.P. Ramaswamy Aiyar, as Dewan of Travancore, revealed that rulers could not grant constitutional reforms without the assent of the paramount power.

Under this set up, though Telugu-speaking people were in a majority in the State, they were oppressed and suppressed by the autocratic regime manned by Muslim elite. The medium of instruction and also the vehicle of administration at all levels was Urdu—alien to the sons of the soil. When I visited Hyderabad in 1935, well-meaning friends advised me to speak in Urdu or English, and not in Telugu, to maintain respectability. No meeting could be held without previous permission from Government. Police zulum was at its height. Despite these depressing conditions, Burgula Ramakrishna Rao worked up his way in public life against heavy odds.

He was born on March 13, 1899, in a distinguished family of Deshpandyas noted for learning. After matriculating from Bombay University, he passed Intermediate in first class from Nizam's College in Hyderabad, which was then affiliated to Madras University. At the age of seventeen, he founded Youngmen's Association and was its Secretary. By that time, he was well-versed in English, Telugu, Sanskrit, Urdu and Persian.

Later, he graduated from the prestigious Fergusson College at Poona and took his Law Degree from Bombay University. While working as a teacher in Anjuman Islam High School. His stay and education in British India made him a nationalist intuitionist. He became a habitual wearer of Khadi and attended the annual session of the Indian National Congress held at Kakinada in 1923 and successfully translated into Telugu speeches of North Indian leaders, including Sarojini Naidu, and elicited applause from the audience.

He set up legal practice at Hyderabad in 1925 and soon reached the topmost position, handling a variety of cases. He declined the offer of Judgeship, as its acceptance would deprive him of participation in public life, which was his first love. He was the Secretary of Hyderabad Young Men's Union and the Central Andhra Jana Sangh. He evinced keen interest in the library movement and was the Secretary of Sri Krishnadevaraya Andhra Bhasha Nilayam. Thus, he was the livewire in every organisation. He mastered Marathi and Kannada, the two other regional languages in the State.

Maharashtrians used to have an upper hand in the public life of the State. There used

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to be one composite cultural organisation known as "Hindu Sangh Samskara Sabha." At its session held at Hyderabad in 1921 with D. K. Karve presiding, an Andhra, who tried to speak in Telugu, was shouted down. Andhras then present took it as an insult and Madapati Hanumantharao and others lodged their protest and boycotted the conference. On that very night, under the auspices of Ravinchettu Rangarao, one of the founders of Sri Krishna Devaraya Andhra Bhasha Nilayam, Andhra Jana Sangham was formed. All of them took a vow to speak in Telugu alone.

Telangana Andhra Mahasabha was founded in 1930 and its first session was held at Jogipet, presided over by Suravaram Pratap Reddy, who left a permanent impact as a writer, reformer and scholar, with devotion and dedication to public service. Burgula Ramakrishnarao became the inevitable choice for its second session held at Devarakonda in 1931. Since the organisation became popular and influential, Government did not permit the third session to be held till 1934.

To stem the rush of outsiders, mostly Muslims, into State service, to the detriment of local residents, Anjumane Zamiat Nizam was organised with Nizamat Jung as President and Ramakrishnarao as Secretary. Their activities came to be known as Mulki movement. Every one realised that economic, social and educational progress was not possible without political progress.

A gathering of representatives of Hyderabad was held at Madras in 1938 with S. Satyamurty presiding to organise the State Congress. The main resolution drafted by Burgula was unanimously passed and every one applauded his ability and capacity to lead the people. It was immediately declared illegal by the State authorities. Consequently, he had to undergo imprisonment for over three months. The convention of the State Congress was held in 1939 at Akola in Berar, which technically but not actually belonged to the Nizam, with Ramakrishnarao as Secretary.

Sensing the public mood, the Nizam appointed a Committee with Aravamuda Iyengar as Chairman to report on the constitutional reforms for the State. Then, the People's Convention, with Madapati Hanumantharao as President and Burgula as Secretary, demanded responsible Government. The activities of the State Congress were intensified and he was arrested in connection with the Quit India' movement.

On the issue of banning State Congress, he led a deputation to Delhi. When Sir Mirza Ismail as Prime Minister sought his co-operation by offering Ministership, he rejected the same. When the entry of Jayaprakash Narain into Hyderabad was banned, he joined the protest along with others and suffered imprisonment for three months.

Extremist and moderate factions came to the fore in the State Congress and also in Andhra Mahasabha. He was allied to the moderate faction. The extremist faction ultimately joined the Communist Party and took to violence to fight oppression by landlords. On the eve of the dawn of freedom, Khasim Razvi organised Razakar movement to uphold Muslim supremacy through looting, arson, murder and molestation.

Then the State Congress resorted to Satyagraha and filled the Jails and Burgula appraised the Central leaders like Jawaharlal Nehru and Sardar Vallabhbhai Patel about the situation in the State. He briefed K.M. Munshi, Agent-General, about the situation in Hyderabad State. He was a moderate and a realist, who believed in compromise.

Ultimately, the Government of India resorted to Police Action in September, 1948, and the Nizam surrendered. Burgula was taken into the State Ministry headed by M.K. Vellodi, a senior civilian. Subsequently, he became the Chief Minister and successfully put down

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Communist violence, provided protection to the cultivating tenants and abolished zamindaris and jagirs.

Educationally, the State was very backward. He established a Degree College in every District and successfully thwarted the attempts of the Central Government to convert Osmania University into a Hindi University. He made regional languages the medium of instruction and the vehicle of administration. He proved to be an able administrator.

When the States' Reorganisation Commission, headed by Fazal Ali, recommended the disintegration of Hyderabad State into respective linguistic units. K.V. Ranga Reddy and Dr. M. Chenna Reddy advocated separate Telangana, while Burgula fought for the formation of Andhra Pradesh by amalgamation of Telangana with the Andhra State. He persuaded the Nizam Osman Ali Khan, who was then Raja Pramukh to write to Prime Minister Nehru welcoming formation of Andhra Pradesh on the ground that it once formed part of Hyderabad State. Having achieved his objective, he did not contest for State Assembly in 1957 and remained an elder statesman.

The Prime Minister utilised his services as Governor of Kerala and Uttar Pradesh. He was also a member of the Rajya Sabha for some time. He was a poet of repute and a scholar and writer of distinction. He translated a substantial portion of Omar Khayyam from the original Prsian. He also rendered into Telugu Grey's 'Elegy.' He wrote sonnets in English, while he was still a student at Poona.

When S. Nihal Singh, the noted Journalist, after touring Hyderabad State on Nizam's invitation, wrote a articles eulogising the State administration. Burula wrote series of articles contradicting the same and they received wide publicity in "The Hindu" "Bombay Chronicle," "Maratha" and "Indian Social Reformer." He wrote a monumental essay on 'Cultural Synthesis of India."

He translated from Sanskrit Jagannadha Pandita's works and Sankakracharya's 'Soundaryalahari.' He made a critical study of 'Yenki Patalu." He was a frequent contributor to standard journals in Telugu, English and Urdu. In short, he was an intellectual cyclone being a voracious reader with capacious memory. In the fitness of things. Universities of Andhra and Osmania honoured him with honorary doctorates.

His Shastipurti was celebrated in a fitting manner. He passed away peacefully on September 10, 1967. By every test, he proved to be a farseeing patriot and a sagacious Statesman.

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Rao, B. Shiva (1891 — 1947)

Benegal Shiva Rao, born at Mangalore in 1891, was an eminent politician and educationist.

Benegal Shiva Rao was born at Mangalore on 26 February 1891, the fourth and youngest son of Dr. B. Raghavendra Rao and Radhabai. His father was a Government doctor in the Provincial Medical Service of the pre-independence Madras Presidency, and lived up to the age of eighty-nine. His mother was eighty-two when she passed away in 1947.

Shiva Rao's brothers, who are no more, were all outstanding men. The eldest B. Sanjiva Rao, was a distinguished educationist. The next brother. B. Narasinga Rao, was a great judge, who after retirement served as Constitutional Adviser to the Indian Constituent Assembly,

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Represented India at the United Nations and was elected to the International Court of Justice at the Hague. The third brother, B. Rama Rao, held several important positions including that of Agent-General to the Government of India in South Africa before becoming Governor of the Reserve Bank of India.

Shiva Rao had his early education in Madras. After graduation from the Presidency College, he came under the influence of Mrs. Annie Besant and joined the Central Hindu School at Varanasi as a teacher in 1910. He took his M.A. degree in English from the Allahabad University in 1917 and joined Mrs. Besant's daily paper, the *New India*, in Madras as a Sub-Editor.

During the next two years, Shiva Rao organised a number of branches of the Home Rule League in many places in South India. Towards the close of the First World War, he became associated with the first trade union in this country, the Madras Labour Union of Textile Workers, and for a decade he gave most of his spare time to building up trade unions in different industrial centres in South India like Coimbatore, Madurai, Ranipet, Tuticorin, Nellikuppam and Nellimarla.

In 1924, Mrs. Besant deputed Shiva Rao to serve Sir Tej Bahadur Sapru as his secretary in the preparatory work on the Commonwealth of India Bill, the first comprehensive measure to be drawn up by Indian leaders to secure Dominion Status for India. He also assisted Sir Tej Bahadur during his membership of the Muddiman Committee at Simla in the same year.

After the completion of the work on the Bill, Shiva Rao accompanied Mrs. Besant to England in 1925-26, addressing a number of meetings in London, Manchester, Liverpool, Bradford, Edinburgh and other places on the need to grant India freedom. On returning to India, he was again associated with Sir Tej Bahadur Sapru when he was a member of the All-Parties Nehru Committee in 1927-28.

Shiva Rao was a member of the Indian workers' delegation to the International Labour Conference at Geneva in 1929 and again in 1930. After the 1930 session, he went to London and was nominated with N.M. Joshi, to the Round Table Conference on Indian Reforms to represent the interests of the industrial workers, He was a delegate to the R.T.C. at the first and second session of the Conference and later gave evidence before the Joint Parliamentary Committee on the Government of India Bill in 1934.

As long as the *New India* was in existence Shiva Rao functioned as one of its leader writers ultimately becoming its Joint-Editor. For two or three years after the closure of the paper, he gave much of his time in Madras to the building up of a movement to encourage cottage and rural industries. This activity attracted Mahatma Gandhi' attention and he was invited, on Gandhiji's release from detention in 1934, to go to Wardha to assist him in the formation of the Village Industries Association.

In 1935, Shiva Rao became the New Delhi correspondent of *The Hindu*, Madras, a position which he held for the next twenty years. A year later, he was associated in a similar capacity with the *Manchester Guardian*, untill ill-health compelled him to give up his connection with the paper in 1953. On the eve of the Second World War, he became the New Delhi correspondent of the *Baltimore Sun*, a position which he held through all the years of World War II.

In the functioning of the Press Advisory System, which was established during the Second World War by the All-India Newspaper Editors' Conference, Shiva Rao played an active part as a leading member of the Central Press Advisory Committee at New Delhi.

In 1945, he went as a member of the Indian delegation to the Pacific Relations Conference at Hot Springs (Virginia, U.S.A.). He represented *The Hindu* and the *Mancheser Guardian* at the time of the formation of the United Nations in San Francisco. Impressed during his stay at San Francisco in 1945 with the feeble representation

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of Asia and Africa in the United Nations, he placed before the Indian Council of World Affairs in New Delhi a proposal for holding an Asian Relations Conference to make the voice of these two Continents felt in moulding the policies of the U.N. Pandit Jawaharlal Nehru warmly welcomed the suggestion and took the lead in the organisation of the Conference which was held in Purana Quila, New Delhi, in April 1947, Shiva Rao was one of the two General Secretaries of the Conference.

Shiva Rao was elected a member of the Constituent Assembly in July 1946. From 1947, for five consecutive sessions, he was on the Indian delegation to the U.N. General Assembly, playing a leading role in the Committee on Non-Self-Governing Territories. In 1952, he was elected on the Congress ticket from Mangalore to the Lok Sabha. A prolonged illness, however, prevented him from taking an active part in the proceedings of the Lok Sabha except for the last eighteen months of his term. In 1957, he was elected from Mysore State in a bye-election to the Rajya Sabha, occupying that seat for three years.

On retirement from Parliament, Shiva Rao edited the papers which Sir B.N. Rau had prepared for the use of members of the Constituent Assembly, adding two chapters, one a biographical sketch of Sir B.N. Rau and the other giving a survey of the main events that fled up to the formation of the Constituent Assembly. This volume, entitled 'India's Constitution in the Making', paved the way for a much bigger project—a comprehensive survey of the working of the Constituent Assembly—that Dr. Rajendra Prasad, then President of the Union, invited him to undertake.

Shiva Rao was a member of the University Grants Commission for six years from 1962. Among his publications are: 'The Industrial Worker in India' (1938), 'On the Frontier' (1938) and 'The Problem of India' (1926).

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Rao, Balakrishna (1913 — 1976)

Balakrishna Rao, born in 1913, was a good administrator and leading Hindi journalist and poet.

Balakrishna Rao was the son of C.Y. Chintamani, the famous liberal leader and editor of the Leader. After taking his B.A. and M.A. degrees from Allahabad University, he passed the I.C.S. examination and served as a Civil Servant for fifteen years, but then gave up Government service.

His first poem was published in 1928 in *Madhuri* at the age of fifteen. In 1931, his first collection of poems *Kaumudi* was published. *Kavi aur chabi* (1947) was his second collection of forty-four poems which shows a marked influence of chhayavad, though he was never taken as a chhayavadi poet.

Later on, he joined the movement of 'Nai kavita'. *Raat biti* was published in 1954 and *Hamari baat* in 1957. He also translated Milton's poetic drama *Samson Agonistes* under the title *Vikranta Samson*.

Balakrishna Rao had a distinguished career as a journalist also. In 1960, he started the publication of the famous Hindi magazine *Kadambini*. For sometime, he was editor of *Madhyama*, published by Hindi Sahitya Sammelan, Allahabad, and brought out some special numbers of the journal. He was always a progressive in his outlook.

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He also served as Vice-Chancellor of the Universities of Gorakhpur and Agra. An administrator, a poet, a critic and a journalist, he was all rolled into one, and wrote with a sense of fine discernment.

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Rao, Bhanuji (1926 —)

Bhanuji Rao, born in 1926, is a well-known Oriya poet.

Bhanuji Rao is the grandson of the famous Oriya poet, Bhaktakavi Madhusudan Rao. He studied English Literature for his M.A. at Ravenshaw College, Cuttack, but could not sit for the final examination. He was the first editor of Prajna, a quarterly, devoted to modernist writings.

He collaborated on a collection of poems with Guruprasad Mahanti, and the book, *Nutana kavila* (New poetry), came out in 1955. The two poets have many things in common; both are committed to the modernist tradition; both are competent craftsmen and have striven in their poetry to be objective and impersonal.

Bhanuji has one more collection of poems to his credit, *Bishada eka ritu* (Sadness is a season, 1973). He has had, however. few followers. The reasons for this are not far to seek. First of all, his organisation of poetic material in any single poem is inimitably flawless.

Second, his short lyrics did not look quite fashionable before the long poem which came into vogue in Oriya poetry in the late 60s. Few can, however, deny their beauty and charm, and it is a welcome relief to turn to them from the repetitive, and verbose writings of some contemporary poets.

The chief excellence of his poetry lies in its easy communicability. Whether the poem is reflective ('Bhabana,' 'Bharatabarsha'), or slightly ironical ('Konarka') or even frolicsome ('Sabun'), it always establishes an immediate rapport with the reader. The poet does not strive to probe the mysteries of life and death or of the world beyond; he is content with the here and now.

He writes about moonlight, sea, river, bird's. Sunday and the simple joys of domestic life. 'Bahuda' is unique in its fusion of the beauty of the moonlit night with the warmth of hearth and home. Prose-poems like 'Stana' and 'Hueta' are quite successful as experiments in Oriya poetry. The poems like 'Kathajodi,' 'Digha' and 'Machha' are descriptions of natural scenery, but the beauty of the river and the sea suggest an almost mythic sense of renewal.

An orange coloured moon rises above the railway bridge across the river Kathajodi, the sea near Digha rolls and polishes the poet's body into a dazzling oyster-shell, and the fish caught in the net are as bright as the sun. In 'Satta O samudra' the sea brings to the poet the promise of a home and children. These are poems of joy, of celebration, of the triumph of light over darkness.

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Rao, Baru Raja (1888 — 1938)

Silent patriots are like foundation-stones to an edifice. Before the dawn of freedom, patriotism meant service and sacrifice. Public life was more a mission than his profession.

Rajarao was born in 1888 at Narsapur of West Godavari. After completing high school

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education at Narsapur, Kakinada and Peddapuram, he joined the Arts College at Rajahmundry. In 1905, he was debarred for participating in Vandemataram Movement.

Later, he studied at the Pachaiyappa's College, Madras, and finally graduated from the Calcutta University. He was tall and handsome with a dignified bearing but was unassuming in behaviour. He was catholic by temperament and cosmopolitan in his approach.

Nyapati Subbarao, Secretary of the Indian National Congress, appointed him as the Office Secretary in 1917 and he continued as such for over seventeen years. He became the confidant of the successive Congress Presidents and served as a connecting link between the various leaders.

He had a firm grip over the party machinery. His suggestions carried the weight of decisions. Every one turned to him for guidance. He lived at Allahabad for over a decade and became part of the domestic establishment of Nehru's (Motilal and Jawaharlal) and mixed like sugar in milk.

During the Satyagraha of 1930, his wife Alivelamma picketed foreign cloth shops at Allahabad along with Kamala Nehru. His son Govind and daughter Sesha joined Bala Seva Dal along with Indira, daughter of Jawaharlal. When Motilal died, Rajarao immersed his ashes in the Godavari at Rajahmundry. He was like a blood brother to Jawaharlal and they functioned as a single soul in two bodies.

During the successive national struggles, he suffered and sacrificed. For participating in the Salt Satyagraha of 1930, he was imprisoned in the Yerrawada Central Jail along with Mahatma Gandhi. In 1931, he was incarcerated with Dr. Ansari in the Delhi Central Prison. In 1932, he was kept as a detenu in the Sabarmati Central Jail, from where he was transferred to Cannanore Central Jail in far-off South.

As Secretary of the Indian National Congress, he was the pet of Ali brothers. Vitthalbhai Patel liked his drafting. Motilal Nehru described him as power behind the throne. Rajaji named him Secretary of Swaraj Government. Madan Mohan Malaviya called him walking Secretariat. He was a devotee of Ramakrishna Mutt and he often visited Mataji Sarada Devi. He got on amicably with one and all and never rubbed anybody on the wrong side. He was a persona grata with every one.

Mohendranath Datta, brother of 'Swami Vivekananda' dedicated his book 'New Asia' to Rajarao. He was a linguist and knew—besides Telugu—English, Hindi, Bengali and Tamil. He was mostly responsible for inclusion of Andhras in the Congress Working Committee from time to time. His house was always full of guests and everyone felt at home in his company. He never bothered about his own future or that of his family.

When the Congress contested the elections under the Government of India Act of 1935 in 1937, he was elected to the Provincial Legislature of Madras from Rajahmundry. Gandhiji congratulated him on his electoral success. When Jawaharlal Nehru visited Rajahmundry, rich and influential persons vied with one another to have him as their guest. But he chose to stay with Rajarao, in spite of discomfort.

He passed away on June 8, 1938, at the age of 50. If he lived longer, he would have been called upon to occupy positions of responsibility and trust and also of opportunity and honour. Jawaharlal evinced keen interest in the welfare of the family of Rajarao and extended help repeatedly.

At this distance of time, when values are replaced by prices and one is respected not for what he is but for what he has in terms of pelf and power, it may be difficult to evaluate the life and work of Rajarao. His warmth of heart, self-sacrificing zeal and unassuming loyalty constitute his precious legacy. His memory deserves to be cherished in he history of our national struggle.

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Rao, Edupuganti Raghavendra (1889 — 1942)

Raghavendra Rao, born in 1889, was an eminent freedom fighter, politician and educationist.

It is the peculiar trait of Andhras that they rise to their full stature outside their linguistic boundaries. We have the example of Mokshagundam Visweswarayya in Mysore, C. Y. Chintamani in Uttar Pradesh, Kotamraju Punniah in Sind, S.L. Silam in Bombay, S. Radhakrishnan at Calcutta, Oxford, Moscow, and Delhi, and last but not the least Edupuganti Raghavendrarao in Madhya Pradesh, then known as Central Provinces and Berar.

Residents of the region, watered by the Krishna in Andhra Pradesh, are intelligent, industrious and enterprising. Ammanna, the paternal grandfather of Raghavendrarao, a well-to-do ryot belonging to Pedamaddali in Krishna District, became a contractor in the erstwhile Central Provinces and prospered. Leaving his son Naganna to look after the business there, he returned to the native village. Naganna acquired buildings, sites and lands at Kamptee and Bilaspur and also accumulated considerable cash. Raghavendrarao was born as his only son on August 4, 1889.

Living in Hindi-speaking area, he learnt Telugu and Sanskrit through a private tutor. In the school, he was far ahead of others in Hindi and other subjects. After matriculation, he studied at Allahabad and Nagpur. He sailed for England in 1909 to study bar-at-law. With his nationalist leanings, he came into contact with revolutionaries like Syamji Krishna Varma and V.D. Savarkar.

On his return to India, he plunged into public life as an ardent nationalist and disciple of Lokamanya Tilak. He was chairman of the Bilashpur Municipality for 11 Years. Participating in the Home Rule movement of Annie Besant, he ripened into a responsive co-operator, Joining the Swaraj party, he soon became a favourite of C.R. Das and Motilal Nehru. He was elected to the Provincial Legislative Council in 1923 and 1926 and he created deadlock after deadlock and embarrassed the administration.

Central Provinces in those days was divided into three regions, namely, Hindi-speaking, Marathi-speaking and Berar, with problems and leaders of their own. Nagpur, the stronghold of Bhonsles, was the capital. Marwaris held the purse-strings. It is a romance of history that Raghavendrarao with no roots in the native soil, could dominate with few to equal and none to surpass. His popularity was sought to be curbed by filing a criminal case against him. But he was honourably acquitted by an English Magistrate.

He ordered the use of Khadi uniforms by the employees in the local bodies and declared birthdays of Tilak and Gandhi as holidays. National flags were unfurled on school building and the day's work began with singing of 'Vandemataram', the national song. He put an end to the practice of Government officials using school premises during camps. When only nominal compensation was paid to ryots on acquiring their lands for a project, he took the matter to a Court of Law and saw that adequate compensation was paid.

He educated public opinion by establishing journals in Hindi and Marathi. He actively participated in the successive sessions of the Indian National Congress and organised regional conferences to highlight local problems. He was President of Mahakosal (Hindi-speaking C.P.)

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Congress Committee from 1920 till he left the party in 1922.

In any gathering, he was a marked man in Khaddar dhoti and shirt with a Gandhi cap. When a European Police Officer burnt Gandhi cap, he took up the matter with Lord Reading, the then Governor-General, and saw that the erring Officer was punished. Realising the futility of continued non-cooperation, he decided to accept office and successfully held the posts of Chief Minister, Home Member and Acting Governor under dyarchy, with credit and distinction.

It is remarkable that he participated in the boycott of Simon Commission while holding office. In 1932, he sponsored the Agricultural Debt Relief Act—first of its kind in India. As an administrator and diplomat, he was on a par with Raja of Panagal of Madras Presidency and Fazli Hussain of the Punjab. He was an adept in hurling devastating phrases like political alcoholism, dissolute pretenders of truth and non-violence, serpentine politics and psychic domination of monkish forces.

It is no exaggeration to say that the moral fervour of Gladstone, ruthless efficiency of Curzon, tumultous energy of Fox, intellectual ability and aristocratic detachment of Balfour, artistic temperament of Roserberry, personal and political courage of Churchill, diplomatic ability and personal elegance of Anthony Eden were present in him in admirable proportions.

When some army personnel misbehaved by setting fire to a village, as home member, he brought them to book, in spite of pressure from higher-ups, and got them prosecuted. When a European Officer proceeded to Simla to participate in a conference without the previous permission, he recalled him by wire while the Officer was still on the way. He moved on terms of equality with stalwarts like Harisingh Gour. B. S. Moojee, Tambe, D. P. Mishra, Ravi Sankar Shukla and others.

When the Congress Party contested elections for the provincial legislatures in 1937 under the Government of India Act of 1935 and got a massive majority, he stood as an independent and defeated the Congress candidate to the surprise of all parties. On the initial refusal of the Congress Party to form the ministry, failing to get assurance regarding the use of special powers, he stepped in and formed the interim ministry to carry on the administration. Later, he declined the offer of dewanship in the premier States of Indore and Jaipur. But he accepted membership of Secretary of States' India Council in 1939 to exert his weight in favour of constitutional reforms.

In unison with his Muslim colleague, he used to twist his English colleague saying that in the Indian Council, only they two were Indians while the rest were Anglo-Indians. Ultimately, he became a member of the Viceroy's Executive Council in the latter part of 1941 and held the portfolio of civil defence.

When Sir Stafford Cripps came to India with his proposals, he demanded handing over to defence to Indians completely. He criticised Cripps for meeting Indian leaders individually and telling different persons different things. He frankly advised him to meet Indian leaders and concerned officials collectively to arrive at an agreement. Though he was a teetotaller and a non-smoker with simple habits, he used to entertain European and Indian guests lavishly.

He supported the claim of Andhras for a separate province. While he was in India Office at London, Rajaji, as Premier of Madras, while forwarding the resolution of the legislature favouring the formation of Andhra province, warned in the covering letter that the implementation of the resolution would lead to bloodshed in Madras.

Raghavendrarao conveyed the contents to Andhra Kesari Prakasam through Dr. S. Radhakrishnan, who was then a Professor at Oxford, Prakasam revealed this duplicity of Rajaji in the open session of Andhra Mahasabha

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held at Visakhapatnam in 1941. Subsequent denial by Rajaji did not carry conviction.

As a believer in Prohibition, during his regime under dyarchy, he introduced total prohibition in a district as a precursor. He was responsible for the location of High Court, Central College for Women and Police School at Nagpur. He founded Gondwana Club for the elite among Indians, as the Central Provinces Club was not open to Indians. He was scholarly by disposition and a great lover of books. His personal library was the finest, which was subsequently donated to Nagpur University.

He passed away on June 15, 1942, at the age of 52. His portrait was unveiled by M.R. Jayakar in the premises of Andhra Mahasabha at Madras. A high school at Pedamaddali, a College at Gudlavalleru, a hostel in the Loyola College at Vijayawada and a public hall at Bilaspur bear his name. There is a professorial chair in politics at Nagpur University to perpetuate his memory.

He combined statesmanship, administrative ability, sincerity, resourcefulness and patriotism to a degree rare in our public life. He was a realist as well as pragmatist. Though a careerist, he was without pelf, since he liquidated considerable portion of his paternal property in the process.

He never compromised on the issue of self-respect, much less ever let down the interests of the country. If he were alive in free India with his exceptional capacity, rich experience, ripe wisdom and sound judgement, he could have held positions of responsibility and trust and also of opportunity and honour with eminence and distinction, rendering yeoman service to the country.

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Rao, Gadicherla Harisarvottama (1883 — 1960)

Gadicherla Harisarvottama Rao, born at Kurnool in 1883, was an eminent nationalist politician and educationist.

In any country, politicians are many, but patriots are few and lifelong public workers are scarce. In Andhra, we have had a number of persons famous and great in their own way in their times and in their respective spheres, but little in comparison to Gadicherla Harisarvottama Rao, who touched life at many points as patriot, public worker and pioneer in educational, literary and public movements.

He was born at Kurnool on 14th September 1883, in a middle-class family. His father, Venkat Rao, was a revenue inspector. But he lost his mother Bhagiratha Bai, while yet a baby of six months. One of his paternal uncles was a pleader. As he was childless, he kept Sarvottama Rao with him and even desired to adopt this nephew. But the desire did not fructify because of disapproval of his nephew's participation in public life.

Sarvottama Rao, whose very name signifies best of the lot, was good at studies and he stood first in the primary examination for the entire District. He was fond of sports and public life and was also noted for rashness and confrande the teachers not infrequently, which was rare in those days when the rod was active and punishment was severe and frequent. He matriculated in 1900and, with the aid of scholarships, prosecuted higher studies at the Christian College, Madras, for six years.

Though he graduated in history, economics and politics, he took up Telugu, Kannada and comparative philology for postgraduate studies and was a favourite student of the great scholar, Mahamahopadhyaya vedam Venkataraya Sastri. He got a gold medal for his beautiful handwriting. He was the second Andhra to take the M.A. degree. He was intimate with C. R.

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Reddy, who later became founder Vice-Chancellor of the Andhra University.

He collaborated with K. V. Lakshmana Rao, a versatile genius: as Secretary of Vignana Chandrika Grantha Mandali and also translated the life of Abraham Lincoln in 1906. In 1907, he went to Rajahmundry to undergo training to become a teacher. There he conducted a night school for adults. Then Bepin Chandra Pal visited the place and inspired the students by his fervent speeches and distributed Vandematram symbols.

Harisarvottama Rao became their leader. It led to his being debarred, at the instance of the Principal Hunter, from employment as a teacher in any government or aided school or college, an order which was cancelled 30 years later by the Congress Ministry of Madras.

He founded '*Swarajy*,' a Telugu weekly, at Vijayawada in 1907, which compared favourably with 'Kesar and 'Maratha' founded by Lokamanya Tilak and 'Vandemataram' edited by Aurobindo Ghosh. His caustic comment on the firing incident in connection with Ashe Murder Case led to his prosecution for sedition in 1908.

Though the Sessions Judge, Kershop, a Parsi, took a lenient view and convicted him to six months, on appeal by Government the High Court enhanced the sentence to three years. Thus, he had the honour of being the first political sufferer in Andhra.

He underwent untold suffering in jail along with hardened criminals. When he was released, people were afraid of speaking to him. He resumed his collaboration with Lakshmana Rao in the preparation of the first Telugu Encyclopaedia. K. Nageswararao thought with fit to appoint him the first editor of 'Andhra Patrika' soon after it was converted into a daily and brought to Madras from Bombay in 1914.

He also functioned as the Secretary of the Andhra Branch of the Home Rule League in 1917. He presided over Andhra Mahasabha. first in 1919 at Anantapur and again at Guntur, in 1951. He became the President of the Andhra Journalists' Association as early as in 1939 and presided over the Andhra Provincial Co-operative Conference in 1941. He inaugurated the Andhra Students' Conference in 1946.

He was the earliest to realise the need for an English organ to ventilate public opinion and founded the weekly 'Nationalist' in 1919 and the security of Rs. 2,000 was forfeited on account of his editorial; "Cult of bullet." He was for some time editor of 'Telugu Varta,' a daily from Vijayawada, and he also conducted 'Soundaryavalli,' a monthly for women, with his wife Rama Bai as editor. Besides, he edited a Telugu weekly called 'Matru Seva'. He shouldered the responsibility of running 'Grandhalaya Sarvaswam,' 'Sahakara' and 'Gram Panchayat Journal' as he evinced keen interest in the library movement, adult education, co-operation and Panchayat Raj. He also edited an English monthly, 'Adult Education Review.'

He was held in high esteem in literary circles. He called modern poetry "Bhava Kavitvam." His earliest work in English entitled "The Neglected Emperor" established his reputation as a critic. His 'Srirama Charitam' went to 11 editions and 'Prachchanna Pandavam' was a popular drama. He also edited 'National Telugu Readers' for school children. He conducted summer schools at a number of places. In later life, he was actively associated with the Telugu Bhasha Samiti.

He reviewed standard works by distinguished authors for the literary supplement of *The Hindu* for over two decades with credit and distinction. He was a linguist and knew Marathi, Kanarese, Telugu. Tamil, English and Hindi. His talks on various topical subjects were often broadcast by the All India Radio.

As he was an ardent follower of Lokmanya Tilak, he became a back-number in the Gandhian era. But he extended his full support to the "Swaraj Party" and felt at home in the company of Motilal Nehru, C.R. Das, S.

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Srinvasa Iyengar and V. Ramadas Pantulu. He interested himself in the constructive programme of the Congress like popularising Khadder and organising Hindustan Seva Dal.

He translated a number of Gandhiji's works, including "Hind Swaraj." He was religious but not of a demonstrative type. For him, work was worship. Persons belonging to various creeds and castes felt at home in his company.

Ultimately, he became a member of the Madras Legislative Council on the Congress ticket in 1927 and continued till April 1930, when he resigned as a protest against the arrest of Mahatma Gandhi. He was a Senator of the Andhra University for two terms. He cared little for fame and less for fortune.

He led an active and restless life. He was requested to be the Honorary Director of Adult Education by the Madras Government in 1949. But, curiously, when Andhra Pradesh was formed, efforts by well-meaning friends to get him nominated to the Upper Chamber did not bear fruit.

His wife passed away in August 1942. He spent the evening of his life with his only daughter, Dwaraki Bai, till he passed away on February 29, 1960, in Madras at the age of 77. His last days were rendered tolerable by a grant of Rs.2,000 sanctioned by Pandit Govind Ballabh Pant, the then Home Minister of the Government of India. "Sarvottama Bhavan," erected by the Andhra Grandhalaya Trust at Patamata, is the only monument to his memory.

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The Great Indian Patriots.

Rao, Gopal Singh

——See under Gopal Singh, Rao

Rao, K. Ramakotiswara (? — 1970)

Kolavennu Ramakotiswara Rao, born at Narasaraopet in Guntur District in 1891, was a leading freedom fighter, politician, journalist and scholar.

Literary and cultural periodicals suffer from infant mortality. *The Indian Review, Hindustan Review, Modern Review, Arya, Aryan Path and East and West,* once the pride of English reading public in India, have become names to be recalled by few. The saying that these whom Gods love die young is apposite in regard to best Journals. Survival may often be for the fittest but not necessarily for the best. Present climate is murderous for such Journals. Strangely, " Triveni' survived in spite of its artistic excellence and intellectual eminence. In the fitness of thing, the literary supplement of "The Times" of London commended it as " A model of catholic editing".

What is the secret of its continued existence in spite of ups and downs? Its symbol Padma (Lotus) represents purity of love, Jyoti (the flame) the light of wisdom and Vajra (the thunder bolt of Indira) the splendour of power. It also signifies Bhakti (devotion), Jnana (knowledge) and Karma (action) and symbolises Satyam (Truth), Sivam (Goodness) and Sundaram (Beauty). It is like the confluence of Ganga, Yamuna and Saraswati combining past, present and future. Despite the surface variations, the triple stream flowed on majestically.

It is devoted to art, literature and history. It interprets Indian renaissance in its manifold aspects, drawing together cultured man and women to establish a fellowship of spirit. Movements that make for idealism receive special attention in its columns. Willing co-operation of all lovers of the beautiful and the true is always at its disposal.

It laid the foundation for interprovincial

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harmony and goodwill as a prelude to the federation of Indian culture. It displayed prophetic vision long before Sahitya Academi came into existence. Life and work of its founder-editor Kolavennu Rama Kotiswararao deserve our grateful homage.

He was born as the son of an affluent lawyer at Narasaraopet in Guntur District on October 22, 1891. He was brought up in comfort and luxury and was even pampered as the only child of his parents. After taking law degree, he set up practice in his native town in 1917.. But he was fond of the company of poets, pandits and artists. Responding to the call of Mahatma Gandhi, he said good-bye to the legal profession in 1920.

He became Publicity Officer for the Provincial Congress Committee. Afterwards, he joined the editorial staff of the 'Swarajya' an English Daily founded by indomitable Prakasam, which became a nursery for eminent journalists in Southern India like K. M. Panicker, G. V. Krupanidhi, Khasa Subbarao, K. Ramarao, K. Iswara Dutt and Ch. V. Pathy.

In 1923, he was invited by Dr. Pattabhi Sitaramayya to join the staff of National College (Andhra Jateeya Kalasala) at Machilipatnam. There, Vishwanadha Satyanarayana was his contemporary. Adivi Bapiraju used to visit and administer coup de grace to his painting under the guidance of Promote Kumar Chatterjee. They formed the great trio, as they were separately rare and wonderful in combination. When the National College decided to accept Grant from the Government, he left the Institution in protest after a pleasant stay of four years.

He launched 'Triveni' as a bi-monthly at the fag-end of 1927 in Madras. The 'New Era', edited by M. S. Chalapathi, was amalgamated in it. Its Advisory Board consisted of stalwarts like S. Radhakrishanan, C. Jinarajadasa, K. T. Shah and Pattabhi Sitaramayya. Initially, he was assisted by Mallavarpu Visweswararao a product of Shantiniketan, and Adivi Bapiraju, a child of renaissance. Burra V. Subrahmanyam, K. Sampatgiri Rao and Manjeri S. Iswaran were the associate editors.

A glittering galaxy of talent and achievements, including V. S. Srinivasa Sastry, P. S. Sivaswamy Iyer, M. Krishna Murphy, K. S. Venkataraman, S. Srinivasa Iyengar, P. V. Rajamannar, James H. Cousin, V. K. Gokak, Nalini Kanta Gupta, Hiren Mookerjee, V. K. R. V. Rao, M. Chalapathi Rao and M. Venkatarangayya were contributors. In short, intellectuals and men of letters have been its contributors of at sometime or other.

He knew the value of everything, did not mind the cost and wanted the best. He was keen about good reading material, better paper, best printing and get-up. He never accepted vulgar and inelegant advertisements and frowned on commercialism. He was an aesthete and had never compromised like Ananda K. Coomaraswamy.

Hence, his journal could never be in a paying proposition. V. Govindarajachari was active in recruiting life subscribers. K. Balusubrahamanya Iyer, Chandrasekaharan, Savitiri Ammal and Saraswati Ammal—worthy children of V. Krishanswamay Iyer, former Judge and philanthropist—took loving interest in the upkeep of "Triveni".

It was his *magnum opus* and a mirror of his inner emotions and tastes. He used to say that the *Triveni* shed light on his path. It was published initially from Madras; from Bangalore from 1942 to 1947, while he was in jail; from Hyderabad from 1957 to 1961 under the responsibility of B. V. Subrahmanyam; and, ultimately, it came down to Machilipatnam, where it found a happy habitat with the goodwill and co-operation of its present editor Bhavaraju Narasimahrao.

It was a monthly for sometime and is now a quarterly. It suits men of taste and judgment, means and leisure. The triple stream never ceased to flow albeit, like thin rill in a sandy waste. It is surviving not only on account of its

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antiquity (Prachinata) but also due to its ending vitality (Mruthyumjaya). It is ancient and modern, satisfying all.

He encouraged translation of poems and short-stories to discover the emerging image of Indian culture and literature in different languages. He played the role of a one man academy of art and letters. His sharp and sensitive editorials under the heading "The Triple Stream" were more widely read and discussed than the other features. They remind us of Rajaji's "Dear Reader" column in the 'Swarajya' and Opinions of D. V. Gundappa in 'Public Affairs.' Thus, he molded the taste, judgment and sensibility of a whole generation of discerning readers.

He had an agreeable obsession for quality. In dress, deportment and demeanour, he was a connoisseur. He used to address everyone, irrespective of age, status and station in life, in plural number. When asked whether he treated his wife similarly, he smiled and replied that he spoke to her impersonally and never addressed her vulgarly as 'Eme' and 'Ose', which is more common with many.

He returned to the National College at Machilipatnam in 1933 and was its Principal for two years. In 1939, he was elected to the Madras Legislative Assembly in a by-election. As the Congress Ministry headed by Rajaji resigned soon after, he could not make his presence adequately felt in the Legislature. He was imprisoned for participating in Individual Satyagraha during 1941.

He presided over the Silver Jubilee Session of Andhara Mahasabha at Madras. In 1942, he was taken as a detenu in connection with the Quit India Movement. After release, he was active with the Congress work. But he could not get any position under the new set-up.

In 1948, he was invited to edit the prestigious Telugu Weekly the 'Krishna Patrika'. He left it after an year-and-a-half, as the atmosphere was not congenial. In 1950, he was engaged in translating the constitution of Free India into Telugu. 'Triveni' celebrated its Silver Jubilee at Bangalore in a fitting manner and he was honoured on the occasion.

In 1957, he was invited to be the Chief Editor of the Southern Languages Book Trust, Due to ill-health, he left it. In connection with the Golden Jubilee Celebrations of Andhra Jateeya Kalasala in 1961, he was honoured as a former Principal with S. Radhakrishanan presiding.

In September 1965, he was felicitated by the All India Working Journalists Convention. The Government of India granted him pension in recognition of his services to literature and journalism.

Death of intimates like Adivi Bapiraju, Mallampalli Somasekhara Sarma and Katuri Venkateswararao depressed him. Ill-health, advancing years and incidental infirmities confined him to bed for over five years. He often reminisced in a despondent tone with an optimistic undertone and passed away on May 19, 1970. Then, was written his obituary for "The Modern Review" (Calcutta) at the instance of its then editor Ashoka Chetterjee—worthy son of Ramanada Babu, founder editor—which appeared in its issue of July 1970.

Though he was no more, 'Triveni' celebrated its Golden Jubilee on March 5, 1978 at Madras with Smt. Rukmini Arundale presiding in a worthy way. K. Chandrasekhrana, Chairman of the Jubilee Committee, recalled the financial struggles and set-backs. But 'Triveni' successfully transmitted thorns into roses, demonstrating the dictum that the world was intended for the enjoyment of the brave (*Vira Bhogya Vasundara*).

Prof. K. R. Srinivasa Iyengar complimented the present Editor Narsimharao for imparting to the journal regularity, steadiness and sumptuousness. Nittoor Srinivasa. former Chief Justice of Mysore, recalled his association with the founder-editor. "Triveni' can justly

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look forward for centenary celebrations. It is indeed a fitting memorial to him.

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Rao, Kasinadhuni Nageswara (1876 — 1938)

Everyone is charitable in his own way. While beginning at home, it often ends at home with many. Some charities are concentrated and more often abused. The charities of a few are spread over a large area and lighten the burden of the needy and the suffering. Kasinadhuni Nageswara Rao was one of such very few.

He was born on May 1, 1876, in a village Yelakurru of Krishna District. His parents were orthodox Saivities. He had his early education at Machilipatnam and Guntur and later joined the well-known Madras Christian College for the degree course. His marriage with the niece of Rentala Venkata Subbarao, a versatile genius, provided to be a turning point in his life.

He took up service in William & Company—a European firm—at Bombay and ultimately became its Proprietor. His recipe for manufacturing Amrutanjan—best Indian pain balm—proved to be a veritable gold mine. He was not content with making money. He started "Andhra Patrika" in 1908 as a weekly at Bombay to highlight the history, culture and aspirations of Andhras. Besides, his house was a veritable home to every Andhra visiting Bombay.

He spearheaded the movement for carving out a separate province for Andhras to enable them to rise to their full stature. In 1914, he shifted to Madras and converted the weekly into a daily and installed Gadhicherla Harisarvottamarao, the first freedom fighter among Andhras, as Editor. Its role can be compare to "Kesari" edited by Lokamanya Tilak. After ten years, he started "Bharati" a cultural monthly, in Telugu. He encouraged pundits, poets and artists to be contributors and paid then amply.

While he stuck to traditional ways of life, non-conformists flocked to him as he was highly tolerant. He was an intellectual without airs, scholar without show and leader without an enemy. He was a great connoisseur of art, culture and literature. While young, he displayed considerable histrionic talents on the stage.

In addition to patronising traditional learning, he encouraged new trends. When Tripuraneni RamaswamyChoudary, a rebel against tradition, could not get one of his books published, he readily published the same. While classical scholars took cudgels against Nanduri Venkta Subbarao for the theme and the language of "Yenkipatalu", he gave them wide publicity through his daily "Andhra Patrika" and the monthly "Bharati".

In September 1929, he was fittingly honoured as a great editor at a colourful function in Vijayawada, when socialist-minded youngmen approached him to get Telugu rendering of the "Communist Manifesto" published, he gave them 3,000 copies of the same, printed freely. He had the spirit of a revolutionary with the heart of a humanist. He was deeply involved in the library movement and he supplied his journals freely or at concessional rate.

He was non-controversial and everyone felt at home in his company. He reminded us of the description of Sri Rama by sage Valmiki as being tender (mruduscha), firm of mind (sthira chittasya), pleasant of speech (priyavadecha bhashanam) and never given to uttering an untruth (Satya vadecha Raghava). He had no enemies, personal or political.

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He ran a langur (free-feeling kitchen) to the political and literary crowd wherever he stayed. He was unstinted in his charities and patronised every worthy cause. His donations were spontaneous and unconditional. He never allowed his left hand to know what his right hand gave away. Like many, he was never prone to pontificate or stipulate conditions. He had no condescending or patronising air.

He freely distributed huge sums—huge even in these days of runaway inflation. He felt that the recipient was doing him a favour. He looked like an "apologetic angel". He was a picture of simplicity and poet of piety. He was indeed a patriotic philanthropist par excellence. He was rightly hailed a 'Viswadata.' He took special interest in Harijan uplift and was President of Andhra Harijan Sevak Sangh from its inception till he passed away.

Nageswararao was out and out a nationalist. He also signed the letter sent by S. Subrahmanya Iyer to US President Wilson during World War-I demanding self-determination to India. Since 1920, he was in the thick of the various phases of the national struggle and courted imprisonment. He was President of the Andhra Provincial Congress Committee and also a member of the All-India Congress Committee for over a decade.

He was elected to the Central Assembly in 1934 and he evinced active interest in the proceedings. In the fitness of things he came to be known as "Desodharaka'. Andhra University conferred on him the distinction of 'Kalaprapoorna.' He was larger than life and rendered signal service to the country with solid achievements to his credit. He was gentle, polite and firm.

He was influenced by the teachings of the Bhagawad Gita and authored a commentary on it. He commenced publication of encyclopaedia edited by K. V. Lakshmanarao with great zeal. Every worthy cause and needy person received his help repeatedly. He passed away peacefully on April 11, 1938.

He amply and ably demonstrated that 'Man is not a slot in the machine with predictable responses to outer stimulations. He is not puppet in the hands of Fate, nor a pawn in the cosmic chess moved by impersonal forces of nature, fate or destiny. He is the master of his fate and the captain of his soul' as Dr. S. Radhakrishanan aptly put it. This self-made man, while minting money, did not like to roll in luxuries, but led a simple life and took pleasure in spending his fortune for the benefit of his fellow- beings silently and unobtrusively.

It is no exaggeration to say that on account of the advent of such noble souls into our midst, family becomes pure (kulam Pavitram), desires of mother are fulfilled (janani krutardha) and even earth becomes sanctified (Vasundhara punya Vateechatena). He was one without a second among patriotic philanthropists.

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Rao, Khasa Suba (1896 —)

Khasa Subba Rao, born at Nellor in 1896, was a shining example of these qualities. There was a strain of Puritan in his composition marked by transparent sincerity and singular courage.

Courage cannot be acquired. It may be physical, moral social and professional. So also. generosity is inherent. Dedication can be bracketed with courage and generosity. He was born on January 23, 1896. in a middle class family at Nellore. He graduated in Philosophy from the Presidency College. where he had the

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privilege of being a student of S. Radhakrishna. Afterwards, at the instance of his friend C.S. Rangaswamy, Editor of "Indian Finance," Calcutta, he served as Private Secretary to Raja of Amavan in far off Bihar for a brief spell.

He was on the staff of the "Indian Finance" and gravitated to Bombay and worked for the "Free Press journal" edited by S. Sadanand—a wizard in Journalism—who started his career with a broken typewriter and blossomed into a press-baron.

Fascinated by the glittering prizes in the legal profession, he qualified himself as a first Grade pleader. Not content with it, he underwent teacher's training and served as Headmaster of a high School. Incidentally, he ran a night school for adults. Returning to his first love—Journalism—he joined the 'Swarajya')English Daily)founded by Andhra Kesari Prakasam as Assistant Editor and remained as such for twelve years bearing the financial stress and mental distress till it closed down. In his editorials. he even criticised Prakasam for his acts of omission and commission.

His features were Roman, regal and yet friendly and he was an embodiment of scholarship. In his gold rimmed spectacles, dressed in immaculate white dhoti, khadi half shirt and an upper cloth, he appeared handsome. He was silent and shy with a soft gait. He liked good things of life and books. He loved company, but did not seek it. But he did not spurn when others sought.

He set up highest standards of journalism and professional probity. His courage was heroic and even reckless. His broad forehead, sparkle in his eyes, timbre in his voice and the stimulating quality of his talk attracted and even arrested every one. He was humanist every inch.

Responding to the call of Mahatma Gandhi, he plunged into Salt Satyagraha of 1930, went from village to village with a band of volunteers to campaign and got himself imprisoned. When the Police were mercilessly beating children while picketing foreign cloth shops in 1932, he joined them. He was severely beaten and taken to Hospital in an unconscious condition.

It created sensation and the matter was raised in the House of commons. Then, the British Government appointed Lothian Committee to enquire into it and ultimately an Order was passed prohibiting the police from using lathis with metal knobs. He was detained during Quit India Movement of 1942. Thus, he was a product of Gandian revolution.

For sometime, he edited the "Free Press" at Madras and joined the "Indian Express" in 1940 as Joint Editor with K. Santhanam an Pothan Joseph and later became its Editor. It was said that even after Khasa left the 'Indian Express', whenever Ramnath Goenka wanted some editorials to be written by him, he used to go to his house to collect them. Press barons found it impossible to coax or coerce him into meek obedience to their mandate.

He had no attraction for any big salary. Unwilling to trim his sails to suit the proprietorial whims and winds, he came out and started his own English Weekly the 'Swatantra' in early 1946. Weekly Journalism suited him, as he could imprint his personality on the Journal and mould public opinion out of proportion to its circulation. He visited United Kingdom as a member of the Indian Journalists' Delegation in 1950.

During its existence of ten years, it mad a mark for fearless exposition of public causes standing for truth and justice. While friends admired and fores feared. both respected the strength of his character. He had goodwill towards all and ill-will towards none. He did not hesitate to criticise even Prakasam and Rajaji. Like the 'Spectator' of circulation, of profit or of any other consideration, financial difficulties compelled him to hand over the Journal to H. D. Rajah—a good friend, but a shrewd businessman. But, without Khasa, the 'Swatantra' could not last long.

In 1956, he started the 'Swarajya'—an

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English Weekly—with the blessings of Rajaji. After three years, the management was handed over to T. Sadasivam. But Khasa functioned as Editor untramelled till he passed away on June 16, 1961. When he became feeble in body. defective in sight and hearing. unable to work, he often said that he did not like to live any longer in subsidised uselessness. Condoling his death Rajaji observed. "My personal sereavement is next only to his wife's."

His popular feature 'Sidelights' under his penname 'Saka' was ever interesting and entertaining, as he was at his best. He admired Gandhiji for simplicity, Sardar Patel for strength of mind and Jawaharlal for charm and international outlook. He never approved unethical and unprincipled actions or manoeuvres and was a critic of actions, not individuals.

Whenever he praised or criticised any one, he did so with spontaneity and motiveless ness. He never Utilised his service, sacrifice and contacts to promote his personal ends.

His indignation flamed forth against corruption, injustice, meanness and chicanery. He had no rooted prejudices and never lost sight of ultimate values. His style was racy and juicy. He was original, creative and innovative. As a writer of virile English prose, he had few equals.

His life was no bed of roses, he often experienced pangs of poverty and perils of insecurity. He was regarded as an ascetic among Journalists. with a dauntless mind, hopeful heart and invincible strength. Sometimes. He overdid, for he poured out his mind unabashedly with an unmistakable exuberance and in superlative terms due to his background as a freedom-fighter.

He knew the seasons when to take occasions by the hand. Coming to know that I was intimate with Sri Prakasa, who became Governor of Madras in 1952. Khasa requested me to write articles for his Journal criticising the action of the Governor in nominating Rajaji to the Upper House and installing his as the Chief Minister when Andhra Kesari Prakasam had a clear majority. My respect for political morality and constitutional propriety. coupled with loyalty to Prakasam, made me oblige readily. Though Sri Prakasa felt hurt initially, our cordial relations did not suffer.

He always wrote with conviction. never feared or cringed. much less retracted what he wrote. At the same time, he appreciated and encouraged good writing in others. C. P. Scott of the 'Manchester Guardian' was his ideal. The force of his writing was the reflex of his own feeling and faith. In short, he was always true to himself.

In the words of his colleague and contemporary K. Santhanam, he was a colourful personality, a devoted patriot and a fearless advocate of righteous causes. Rajaji called him the bravest and the best Journalist. D.F. Karaka opined that names like him made Indian Journalism. Harindranath Chattopadhyaya said that his pen was sharper and stronger than a sword: yet, there was deep compassion in that pen. Kotamraju Ramarao called him an emancipated spirit with invincible faith. He left an example of crystalline honesty in life as well as in intrepid journalism.

A souvenir was brought out to mark his 90th Birth Anniversary containing vignettes of his writings and reminiscences of his friends. admirers and contemporaries. The revival of the "Swatantra" as the "New Swatantra Times" (Fortnightly) is a fitting tribute to his memory.

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Rao, Koka Subba (1902 — 1976)

Koka Subba Rao, born at Rajahmundry in 1902, was a strong-willed chief justice of Supreme Court.

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Out of the galaxy of Judges, few display sturdy independence and make an impact on the public. They hold their own under all circumstances. Koka Subbarao was one such. Though there was nothing exceptional about his academic attainments, he was studious and purposeful. In spite of his smiling countenance, he was noted for his firmness. He even defied the wishes of his paternal grandfather, who brought him up with affection and care, in the matter of his marriage which proved to be a turning point in his life.

He was born on 15th July 1902, at Rajahmundry situated on the banks of holy Godavary, whose water was stimulating to the mind and smoothing to the heart, which at the turn of the present century was to Andhra what Poona was to Maharashtra, Calcutta to Bengal. Patna to Bihar and Allahabad to Uttar Pradesh. His father, who was a lawyer, died early. He was a good sportsman and his friendships cut across barriers of caste and creed. He was ever loyal and helpful to friends.

Adivelama community to which he belonged had the early fruits of English education. It successfully competed with the intellectually and socially forward Brahmins. This community, limited in number with no vested interest in land, industry or commerce, never indulged in politics, but was immensely benefited under the communal G.O., promulgated by the Justice Party in the Composite State of Madras, made applicable to seats in Colleges and jobs for three decades. This community took to law as ducks take to water and established a sort of Judicial tradition and dynastic succession at the Bar and on the Bench.

He joined the office of his father-in-law P. Venkata Raman Rao Naidu, who was a trusted junior of the leading Barrister Andhra Kesari Prakasam Pantulu and became heir to the voluminous work of Prakasam on his plunging into the national struggle during the Gandhian era. Subba Rao was recruited as a District Munsif and worked as such for a few months at Bapatla in Guntur District. If he continued as such, he could have retired utmost as a District Judge. Providence urged him to resign and revert to the Bar.

After elevation of Venkata Raman Rao to the Bench as Judge of the Madras High Court, Subba Rao formed partnership with his gifted brother-in-law, P.V. Rajamannar, who later became Advocate-General and Chief Justice of Madras. They commanded the cream of legal work from all parts of the Composite State of Madras. Their Office became the luckiest since everyone who stepped into it as a junior became a Judge of the High Court at Madras or Hyderabad.

Subba Rao's elevation to the Bench in 1948 was considered to be well deserved on account of the volume, value and complexity of the litigation handled by him. After the separation of Andhra, Rajaji as the Chief Minister of the Composite State of Madras wanted to send Govinda Menon, a Senior Judge, to head the Andhra High Court to be established at Guntur in 1954. But Prakasam, as the Chief Minister of the new State, insisted on having Subba Rao as the Special Officer, who completed Preliminaries in record time to facilitate formation of the High Court. Automatically, he became Chief Justice of the new High Court.

As Chief Justice of Andhra, he proved to be an efficient administrator and a sound disciplinarian. Venkata Raman Rao and his wife were lucky in seeing their only son and only son-in-law presiding over the High Courts at Madras and Guntur respectively. When Sri Venkateswara University was established at Tirupati, Subba Rao became its first Chancellor and remained as such till the University Act was amended restoring Chancellorship to the Governor.

When Andhra Pradesh was formed in 1956, he became the Chief Justice at Hyderabad in the usual course. He was never amenable to the executive and none could ever think of influencing him. He was elevated to the

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Supreme Court Bench in 1958 and became the Chief Justice in due course. He delivered the historic judgment in what came to be known as Golaknath Case and held that fundamental rights could not be amended as the Constitution gave them a transcendental position and kept them beyond the reach of Parliament.

The Doctrine of prospective over-ruling was laid down by him for the first time. Constitutional Amendment, he held, was not law and fundamental rights were permanent, sacrosanct, inalienable and inviolable. He referred to the speeches of Jawaharlal Nehru to support his stand.

He soon became a hot favourite with the opposition Parties and they adopted his as their candidate to oppose Dr. Zakir Hussain, nominee of the Ruling Party, for the Presidentship of India. It is desirable to inject Justice into politics. But it is disastrous to inject politics into Justice. Political overtones in a Judgment may create sensation but will not last long. He resigned as the Chief Justice of India and jumped on the bandwagon of opposition and ultimately slipped down the political precipice.

"Even funeral eulogies," said Lord Action, "should be couched in temperate and discriminating language of history." Hence, I am inclined to be a little critical about his historic and extraordinary judgment. Keen and close students of Indian Constitution may be inclined to agree with the minority view regarding the amplitude of Parliament's Powers to amend the Constitution subject to the limitations in Article 368.

Subba Rao's decision reversed a fifteen-year old unanimous decision which upheld Parliament's power to amend the articles in what is known as Shankar Prasad Case. In the result, the view expressed by the Six Judges headed by him prevailed over the view expressed by thirteen other Judges of the Supreme Court, including the five who dissented from him. Figures represent the fact. No further post-mortem is necessary since his Judgment has been set aside by the Supreme Court later.

In the evening of his life, he expressed his views on current topics frankly and fearlessly. University of Bangalore honoured him with a doctorate. N.A. Palkhiwala, with a cross-bench mind, was his admirer. He passed away on May 6, 1976. He had many redeeming qualities. As an Advocate, he did not permit or relish any one criticising another Advocate before him. As a Judge, he made no distinction between a Senior and a Junior. Everyone felt at home in his Court. He did not permit Advocates who worked in his Office to appear in his Court.

Relapsing into a reminiscent mood, my mind goes back to 1962-63. when I was working as Officer on Special Duty assisting my respected friend Mr. Sri Prakasa in his work as Chairman, Standing Committee on Moral and Religious Instruction, Union Ministry of Education, Government of India at Dehra Dun. In that connection, we used to visit Delhi and often stayed as guests of Prime Minister Jawaharlal Nehru or Home Minister Lal Bahadur Shastry. After exchange of conventional pleasantries. I used to feel lonely and run up to Andhras residing in the Capital for relaxation. Of all the persons, I found Subba Rao to be warm in welcoming me and spoke about everything under the Sun without any mental reservations.

He expressed great regard for the democratic ways of Nehru, in spite of occasional aberrations. Once Nehru desired to amalgamate the posts of Law Minister and Attorney-General to avoid conflict of opinions. Then, Rajaji retorted that the positions of President and Prime Minister could also be combined in one person. Consequently, Nehru resiled. Subbarao used to refer to the possibility of a future Prime Minister with an authoritarian bent of mind subverting the Constitution and minimising the role of the Judiciary.

As a prelude to end casteism, he advocated wiping out of sub-sects within the caste which was easier by legislating that marriages within the sub-sects would be void. When I reminded him that a similar proposal was made by Mr.

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Har Bilas Sarda, father of the Child Marriage Restraint Act, in late twenties, he was visibly pleased. He was an admirer of Swami Sivananda of Rishikesh, who laid stress on the ethical aspect of Hinduism. He was very hospitable and disparity of age and status never stood between us. By any test, he was every inch a well-meaning gentleman.

He had no doubt his likes and dislikes. When he , in his capacity as Chancellor, ignored the claims of a seasoned Scientist to be the Vice-Chancellor of the Sri Venkateswara University, who earlier worked as Special Officer, and appointed an outsider with lesser academic pretensions, many were painfully surprised. He conveniently forgot that he became Chief Justice of Andhra High Court, after working as Special Officer to prepare the ground. The wrong could not be righted even after he ceased to be the Chancellor. But he always had a mind of his own and never permitted himself to be led or influenced by any one. He led a full and purposeful life with his head erect and never bending his knee before the high and mighty.

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Madapati Hanumantha Rao, born at Pokuru in Krishna District in 1885, was an eminent patriot and educationist.

There was no public life worth the name. Prior permission was needed to hold any meeting. Very often it was refused. Jawaharlal Nehru rightly observed that the question of suppression of civil liberties never arose in Hyderabad as none ever existed there. Autocracy, in its naked from, was on rampage at all levels. Under such a depressing setup, Madapati Hanumantharao, whose birth centenary was celebrated last year, functioned as a pioneer in every walk of life, though the task he undertook was difficult and frustrating. Madapati's life could give a glimpse into the conditions existing in those days. Born on January 22, 1885, in Pokuru, Nandigama Taluk, Krishna District, Madpati lost his father at the age of five.

Public service was a passion with him. At the age of 56 in 1941, he gave up a lucrative legal practice and became a whole-time public worker. He evinced keen interest in library movement inaugurated in 1901 by Komarraju Venkata Lakshmanaraom Raja of Munagala, and Ravichettu Rangarao with the establishment of Sri Krishna Devaraya Andhra Bhasha Nilayam at Hyderabad in 1901 and Sri Rajaraja Narendra Andhra Bhasha Nilayam at Hanumakonda in 1904.

He was influenced by the writings of Kandukuri Veeresalingama, the great social reformer, Partition of Bengal and Vandematram agitation moved him deeply. He come to be known as Gopala Krishna Gokale among friends and admires. He was a nationalist to the core wearing Khaddar although. He never discarded traditional dhoti, coat and turban, which he later replaced by a Gandhi cap.

He master-minded adult education and worked for the uplift of scheduled caste and backward classes while encouraging the merited and the deserving.

Madapati held that Andhras residing in British India and Nizam's dominions were indivisible. The demarcation is artificial and is exploited by selfish politicians to promote their political and personal ends. They speak the same language, share the same culture, traditional and history and freely inter-marry. He was a guide, friend and philosopher to many. Anyone who approached him with a problem never retuned without a solution. Thus, he was everything to every one.

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Andhras were roused to a sense of self-respect, when an Andhra Advocate Allampalli Venkat Ramarao was shouted down at Hyderabad in 1921 while addressing a cosmopolitan gathering an Telugu, though others spoke freely in English, Urdu and Marathi. consequently, Andhra Jana Sangham came into existence. Within two years, fifty branches of it were established throughout Telangana due to the strenuous efforts of Hanumantharao. He established a Central Organisation in 1923 known as Nizam Rashtra sessions, library, social reform, youth and women conferences were also held with tempo and enthusiasm.

Ultimately, all these organisations were amalgamated and Nizam Andhra Mahasabha came into existence in 1930. Hanumantharao presided over its fourth annual session held in 1935 at Sircilla of Krimanagar District. The venue of the meeting was named as 'Bhaima Kavi Nagar' to recall the memory of the renowned poet Vemulavada Bhima Kavi.

He infused subnationlism without prejudice to nationalism. By the force of his personality, equipment and sweet manners, he commanded a degree of respect seldom given to others. He was able in just a short while to ignite a rare spark of affection and camaraderie among those he worked him.

A High School for Girls with Telugu as medium of instruction was started by Madapati. When the State Government and the Universities of Osmania and Andhra refused recognition, he obtained recognition from the Women's University at Pune. Later, the institution was named after Madapati Hanumantha Rao.

Madapati was a champion of compulsory elementary education with mother-tongue as the medium of instruction. He was a poet and short story writer. His "History of Roman Empire" and "Life of Garibaldi" were well-received. When Andhra Mahasabha was split, he was with the moderates avoiding conflict and confrontation with the rivals and Government alike.

He proposed constitutional agitation to achieve the goal of responsible Government. He was cautious and constructive in his approach and was respected by one all as a far-seeing patriot and a sagacious Statesman. He was a member of the Senate and Syndicate of Osmania University. Whatever be his achievements, he was always in motion.

His Shashitipoorti was celebrated in 1945 at Hyderabad. He was weighed against rupee coins. But he donated the entire amount for public work and publication of useful books. Like Picasso in painting, he had different periods in his career as a public man.

Popular regime after police action fulfilled his dream. As the first Mayor of Hyderabad from 1951-54, he streamlined the administration and increased civic amenities. Independent India honored him with the distinction of 'Padma Bhushan.' Osmania University conferred on him honorary doctorate in appreciation of his services.

Formation of Andhra Pradesh in 1956 enabled him to rise to his full stature. The then Chief Minister N. Sanjeeva Reddy requested him to be the Chairman of the Legislative Council. He conducted the proceedings of the upper house till 1964 with great dignity, decorum and competence. He was ably assisted in all his public work by his wife Manikyamma. He was affectionately called Andhara Pitamaha by one and all. He had no enemies, personal or political, and was indeed an Ajatasatru.

He passed away on November 11, 1970, at the age of 84. His memory deserves to be preserved and emulated by generations to come.

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Rao, M. Krishna

——See under Krishna Rao, Mutnuri

Rao, M. Narasinga

——See under Narasinga Rao, Mandumulu

Rao, Madhava Viswanatha Patankar (1850 — 1934)

V.P. Madhava Rao, born at Kumabakonam in Thanjavur district in 1850, was an eminent politician and socio-cultural activist.

V.P. Madhava Rao was born on 10 February 1850, at Kumabakonam in Thanjavur district of Tamil Nadu. His father, Viswanatha Rao, was a member of the Subordinate Judicial Service in the old Madras Presidency, and his mother was Saraswathi Bai *nee* Ammayya.

His ancestors came to Thanjavur in the second half of the seventeenth century along with many Maharashtrians who followed Vyankoji to the South. Being Brahmins, his ancestors were highly intellectual, possessing also great skill in horsemanship and swordsmanship; Madhava Rao displayed these mental qualities and military abilities in a great measure (as anybody could see from his portraits which resemble in essential features the portrail of his family deity, Khandoba, of whom he was specially proud).

An Englishman has recorded that while Satara gave fine physical features to the Maharashtrian Brahmins, Poona (especially after the Peshwa) instilled into them the elements of 'Indian sedition' and that this combination of good looks and moral earnestness made the Thanjavur Maharashtrians "furnish an indecent proportion of the administrators of the South", among whom was Madhava Rao, the Dewan of Travancore, Mysore and Baroda (in 1904-14).

Madhava Rao's father, Viswanatha Rao, had three sons and a daughter. The first of the three sons was Mallari Rao, the second was Madhava Rao, and the last was Vittal Rao. At the time of Viswanatha Rao's death in 1859, the daughter was alive, and his cousin, Narayanaswamy Rao, brought up the children until Mallari Rao passed the Matriculation examinations, entered Government service and took charge of his two younger brothers. This was an act of real sacrifice which these brothers could never forget.

When Madhava Rao began to earn, he would remit a part of his pay to his elder brother regularly every month until he had repaid his debt in full and, when Vittal Rao (a doctor in Bombay Government Service) passed away in 1893, Madhava Rao looked after the bereaved family until every one was educated, married and decently employed. Mallari Rao, like his father Viswanatha Rao, became a Munsiff in the Madras Government Service, had a large family, and passed away in his seventy-seventh year. When he retired Madhava Rao had two houses, Patan Bhavan at Bangalore and Baroda Villa at Thanjavur, as became a Dewan.

Madhava Rao had his education in Kumbakonam on modern lines, and he belonged to the very first batch of graduates which the Government College in that town produced in 1869. He passed the Matriculation examination in February 1865, and the First Arts in December 1865. When he was a boy, he studied under Marden, and when he reached the fourth form in 1863, he came under the care of Porter on one side and his elder brother Mallari Rao, who was studying in the sixth form, on the other. Madhava Rao was very poor in Mathematics and ran the risk of stagnating, when Porter took him specially in hand and enabled him to secure the Bachelor's degree at the very first attempt.

To understand Madhava Rao from the time of his leaving college to almost the end of his

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public career in 1919 (for a period of fifty years at a stretch), it is helpful to know something of his dual career as a civil servant with active habits and as a philosopher with a contemplative mind, the practical skill of the one complementing the philosophical outlook of the other to give Madhava Rao a balanced and integrated personality throughout his career.

His marriage with his first wife was a short lived one; a daughter born passed away very early. Madhava Rao's second marriage with Radha Bai was, however, a moire propitious one.

Madhava Rao started his adult life with the sentence of a fine and a virtual expulsion from Kumbakonam in 1870. Immediately after he graduated, he chose journalism as a career and began as a freelance in that profession. But he was prosecuted for an attack on the Kumbakonam Municipality and fined, as a result of which he had to flee the Presidency and look for an occupation elsewhere.

Walton, who was the Headmaster of the London Mission High School and also an eminent English teacher in Bangalore, perhaps on the recommendation of Porter, offered Madhava Rao the post of an English teacher in his school, and Madhava Rao accepted the offer (more to relieve his elder brother of the financial burden of running the joint-family at Kumbakonam than from any desire to accept the post as the be-all and end-all of his life).

His command of English in writing, teaching and speaking made him so popular in the cosmopolitan city that the Europeans talked appreciatively about him in their circles and also admired his personality and character. This reputation reached the ears of Dewan Rangacharlu, who lost no time in weaning him from his Western admireres by appointing Madhava Rao as tutor to the Prince, Sri Chamarajendra Wadiyar (the future ruler of the Mysore State), with the approval of Colonel Malleson, who was the guardian of that Prince.

Madhava Rao's fortune looked up in 1879, when Porter had become the Chief Tutor to the Prince in July 1878 and shot into the clear air when Porter became the Private Secretary to Chamarjaendra Wadiyar, when the latter assumed the powers of Maharaja in 1881. Madhava Rao's career could not have started under better auspices in 1881 than with Porter in the Palace, with Rangacharlu as Dewan and with Seshadri Iyer as Councillor, all of whom firmly believed that 'Indians can rival and even excel Europeans in all activities.

Madhava Rao's regular career as a civil servant in Mysore State Service began in 1881 and ended in 1904, when Lord Ampthill of Madras selected him as Dewan of Tranvancore with the approval of the Maharaja. This was a career extending over nearly a quarter of a century, full of remarkable events and experience in public administration.

He was the first Indian to be appointed as the Inspector-General of Police in 1892. He administered the Plague Regulations in such a unique way, in 1898, that he was made a C.I.E. and awarded the Kaiser-i-Hind Gold Medal. Next, when the Council of Regency was instituted in 1895, Madhava Rao was deprived of his rightful seat in favour of a Mussalman, but his was remedied in 1898 and Madhava Rao held the office until 1902, when the Council was dissolved and an Executive Council of two members, with Madava Rao as the First Member, was formed under the Maharaja.

Surprisingly enough, Madhava Rao was simultaneously made Revenue Commissioner; but this was to make up for the temperamental difference between Madhava Rao and the Dewan Krishanmurthi which almost turned them into antagonists who had to be separated in the public interest. The opportunity arose when the search for a Dewan of Travancore began in March 1904 and Madhava Rao received the commission of appointment from the Maharaja of Travancore on 24 March 1904.

When Madhava Rao was appointed by the

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British government as Dewan of Travancore India went to raptures over the selection, as any one could see from the editorials in national newspapers (e.g., *The Hindu, The Madras Mail, The Times of India, The Army and Civil News, The Panjabee, The Bengalee, The A. B. Patrika*) as well as in all Travancore and Cochin papers. The best tribute was paid by the Daily Post of Bangalore (9 March 1904) in the phrase *finis coronet opus*. He deserved them all, as subsequent events proved emphatically.

Madhava Rao's statesmanship spread over three States—Travancore (1904-06), Mysore (1906-09) and Baroda (1914-16), illustrating the truth and some men are indispensable even if they would be envied by the majority of their fellow-men. The outstanding qualities in Madhava Rao's character and career were his devotion to the people's well-being, resourcefulness in a crisis, loyalty to his masters, and sterling moral fire in his intellectual make-up.

His work as Dewan in all the three States followed a general pattern. First, he recognised the rights of the people to good government. Prominent among the concessions in Travancore was the Sri Moolam Popular Assembly on 22 October 1904, within a few months of his assuming the high office.

He gave the Travancoreans a foretsate of political liberty, social equality and justice and prosperity, flowing out of thorough reforms in land revenue settlement, taxation, public works, communications and transport and administration of justice. He stopped the execution of murders at public places with a firm hand, made primary education free to the backward classes and limited religious instructions to private schools. In certain matters, he was powerless, because the Maharaja was opposed to his suggestions.

Second, he was the deadly enemy of professional, i.e., mercenary-type, politicians. In Travancore he put down irresponsible agitators with a firm hand. When he returned to Mysore in 1906, he saved the people, on one hand, from the half-baked politicians of the State and the State itself, on the other, from the waves of political 'unrest' sweeping across from the Punjab (where Lala Lajpat Rai was active) and Bengal (where terrorism was developing). The newspapers in Mysore had been publishing the agitational news without discrimination whether the related to local or to national matters.

Madhava Rao, as the guardian of the Indian Constitution within Mysore and as the Prime Minister of his sovereign, the Maharaja, had one duty, whether it was right or wrong in all conscience. He passed the Mysore Press Act on 8 August 1908, and he never apologised for doing so. The statement of objects and reasons, apparently unconvincing in 1908, was perfectly true.

One cannot forget that Madhava Rao had retuned from Travancore against the wishes of the Mysorean faction which was bent upon giving him a bad name, nor can anybody ignore Madhava Rao's personal conviction that the British had done no wrong to the people and to the ruler of Mysore to merit condemnation. As a matter of fact, he held out the Act as a threat against politicians who were becoming more or less professionals, and he was on the point of revising it early in 1909, within less than six months, when he retired from the Deanship.

The Panjabee of Lahore observed ironically, on the V. S. Sreenivasa Sastri episode on 3 August 1911, that "the inventor of the guillotine was the first to be beheaded with it", i.e., Madhava Rao was gagged by his own Act, passed two years ago. When Madhava Rao read this, he burst out in a hearth laugh and told his Prss friends, "If Ananda Rao is not the Dewan involved in this episode, waiting for revenge against me, would there have been all the hullabaloo? You can imagine who has lost what and how much. I am sorry for the State and His Highness the Maharaja that there is such a Dewan".

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Madhava Rao had the courage of a statesman to establish a Legislative Council on 22 June 1907. Like its counterparts in British India. it was an extension of the Executive Council whose proceedings recieved publicity sniff public comments thereby. There were no elected members but the Representative Assembly could depute two of its members to this Council.

In other respects, Madhava Rao's administration of Mysore was a completion of the work initiated by Rangacharlu and Sheshadri Iyer, which had earned the reputation of a model State, and it also marked the beginning of a new era characterised by local self-government, cooperation, economic development, technical education, public health and sanitation.

Madhava Rao's Deanship in Baroda began in 1914 and ended in 1916. He ought to have thought twice before he accepted the office, because the Gaikwar was a man marked for his sturdy independence as well as for his progressive sturdy ideas, since the Delhi Durbar of 12 December 1911. Armed with his democratic ideas, Madhgava Rao went for a head-on collision with the Gaikwar, described as "an admirable and leonine ruler, more able than any of his own Ministers."

As a matter of fact, Madhava Rao was selected by the British rulers themselves, as in the case of Sir, T. Madhava Rao, "to tame" the Gaikwar. To the credit of Madhava Rao, it should be stated that he succeeded "in creating in the Political Department of the Government of India a sense of confidence in the Covernment of Baroda and regaining for the latter the full support of the Paramount Power."

Naturally, this Dewan enjoyed freedom from the Gaikwar's intervention in the administration. The most striking example was in fixing land revenue settlement for sixty years, much against the will of the Gaikwar and the majority of the members of the State Executive Council. This did not mean his riding roughshod over others in State affairs. On the contrary, Madhava Rao enhanced the prestige of the Gaikwar by pushing the ruler's schemes of social, economic and educational reforms.

Sanskrit was to be taught to the 'Depressed Classes'—it was to be taught by Pandits on the Western style; agriculture should be improved on Harold Mann's lines; women should be educated; elementary education must be free and compulsory; co-operation, village libraries, technical education, conciliation courts and prevention of infant marriage were encouraged. Exhibitions were regularly held on public health and sanitation. A plea for cotton mills using local cotton was successfully made with the Government of India.

But Madhava Rao, who entered office in Baroda on 14 March 1914, was faced with the impact of the First World War in August and found the task of war-help strenuous. He did his best in co-operating with the Imperial Government. But at sixty-six, owing to the infirmities of age, he could not carry on with confidence in his own abilities. So, he retired gracefully in May 1916 with the Gaikwar's permission. He was given a position in the Durbar Hall in Baroda.

Madhava Rao was fond of swimming, especially across the Kaveri in Kumbakonam, from dizzy heights. Life itself, he imagined, was a swimming against strong currents from one bank to the other. He was a voracious reader of the classics of English and Sanskrit literature, a keen student of Sri Shankaracharya's school of *Adwaita* Philosophy and a person of regular habits, even as a young man.

As Dewan of Travancore, he restored Kaladi to its pristine grandeur. As he grew older, he was not only in constant touch with the Pontiff of the Sringeri Math but played host to him from time to time, whenever the latter passed through Bangalore. As Dewan of Mysore, he helped the Pontiff in establishing an Indian Institute of Science and endowed it with an *agrahara* along with Nagara Subba Rao. This is popularly known as Shankara Math and the area in which

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it was founded is known as Shankarapura Extension.

In 1912 and 1913, he presided at Conferences in Thanjavur district and in 1916 he was the President of the Madras Provincial Conference. He went to Lucknow to preside over Hindu Mahasabha Session in November 1916, and to Calcutta in 1917 to preside over an All India Industrial Conference. He used the public platform to press for a linguistic division of Provinces to facilitate the growth of languages. He understood and admired Tilak but refused to adopt his methods.

Similarly, he admired Gandhiji but would not view 'non-cooperation as 'Karma Sanyasa' in 1920. These did not mean that he became a Moderate; he was always an Independent. In March 1929 he presided over Sri Moolam Silver Jubilee at Trivandrum.

In his Presidential Address at Lucknow in 1916 he said, "On social and religious questions, the Government takes little or no interest. This is of course proper from their point of view. But when the Government becomes truly national, socio-religious questions will become recognised fields of activity for the Government as may be seen from the legislation adopted in Mysore and Baroda on the question of infant marriage".

What was most remarkable at that time was his advocacy of self-government in a historical letter to the *Madras Mail* on 21 December 1916, which became a gospel and a text for all Indians at the time. The British appreciated and adopted it. Dr. Annie Besant extolled it in the *New India* newspaper, and the Indian National Congress selected Madhava Rao (at the instance of Pandit Madan Mohan Malaviya) as its representative on the deputation to London to give evidence before the Selbourne Parliamentary Committee in 1919. Thereafter he was closely associated with the Congress.

He died on 1 December 1934. His speech at the eighty-second Birth Anniversary of Sri Ramakrishna Paramahamsa on 26 February 1917 contained the essence of the philosophy which was born while he was swimming across the Kaveri as a young boy; it was stated by Madhava Rao in the following words: "All our efforts are lacking in deeper meaning, if they are not correlated to a great spiritual view of life as a whole. Even the most perfect development of will-power tends to generate into a mere athletic exercise without enduring significance. The deepest religious and philosophical thought declares that this world of senses and this earthly life are not the whole truth but only a stage in the preparation for a higher and spiritual world. Without this belief, our educational work deteriorates".

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Rao, Madhusudan (1853 — 1912)

Madhusudan Rao, born in Puri in 1853, shines bright in the firmament of modern Oriya literature.

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Madhusudan Rao shines bright in the firmament of modern Oriya literature. Bengal, Bihar and Orissa were the regions of his activity. He considered the father of modern Oriya lyric, was born at Puri in a Maratha family which had settled there. He started as an essayist. In 1873, he translated a few pieces of prose and poetry from Sanskrit and English which appeared in *Utkal darpan,* a literary journal. Two volumes of a collection of poems entitled *Kabitabali,* prepared in collaboration with Radhanath Roy, appeared in 1873 and 1874. They marked the beginning of a new era in Oriya lyric.

Born of Bhagirathi Rao and Ambika Bai in Puri town on 29 January 1853, he received early education at Gop where his father served as a policeman. After completing his studies in the village pathasala, he took admission in the Bhubaneswar Middle School. Thereafter, he studied at the Puri Zilla School and finally passed the F.A. from the Ravenshaw College, Cuttack, in 1871.

He married very early. He was only eleven years old when he married Padma Bai, aged only nine years.

From early childhood Madhusudan possessed a devotional temperament. He was simple in his manners, frank in his discussions and very precise in his expressions. His love for study of literature made him proficient in Bengali, Hindi, Sanskrit and English, in addition to his being a profound scholar in Oriya language and literature.

The *Ramayana*, the *Mahabharata* and the *Bhagavat Gita* exerted a tremendous influence on his mental makeup. He was deeply interested in Sanskrit literature, in the writings of Poet Tagore and many important Bengali writers of the 19th century. English writers beginning from Shakespeare right up to Shelley and Tennyson contributed substantially to the expansion of his mental horizon.

It is to be specially remembered that the Brahmo Samaj was a fountainhead of inspiration all through his life. When a student at college, Professor H. Bhattacharya, a veteran Brahmo scholar, won Madhusudan over to his fold. Hence from the beginning of his service as a teacher, he dedicated himself to the study and propagation of the Brahmo Dharma.

He was out and out a reformer and did not believe in caste distinction which had rent asunder the heart of Indian unity for centuries past. He was strongly opposed to untochability and was in favour of widow-marriage which was considered to be sinful by the conservative section of Sanatanistic diehards. His outlook was as scientific as it was transcendental.

He came into close contact with Radhanath Ray, the high-priest of modern Oriya poetry, Pandit Harihara Das, a renowned Pandit of those days, and many other remarkable personalities of Orissa. He did not care for criticisms flung against him for the social reform envisaged and implemented by him.

Madhusudan was in favour of Western education inasmuch as it aimed at infusing a new outlook into the old society. He established a school which, finally. was named as 'Victoria High School' and now, in independent India, renamed as 'Bhakta Madhu Vidyapeetha'. As an educationist, he wanted not only to provide higher standards of education to the students but also to take care of their character-building.

He was a staunch moralist and was very keen on raising the moral standards of the students. He was a great nationalist as well and was a person of a profound devotional temperament. By his friends and readers, he was honoured not only as 'Bhakta Kavi' (poet of Devotion) but also as 'Jatiya Kavi' (Patriotic Poet).

As in his great preceptor Radhanath Ray, so also in him the currents of patriotism and nationalism ran parallel, and this highlighted the greatness of his personality. Those were the darkest days of British imperialism but

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Madhusudan could see the silver lining in the cloud, heralding the resurgence of Indian nationalism.

He carried his message of humanism based on a strong sense of nationalism to multitudes of men, not only within the geographical bounds of Orissa but also in many important cities of India. He was against regionalism and attempted to foster a spirit of nationalism that aimed at the progress of all the Provinces and among all sections of people in India.

Madhusudan was in favour of democracy for the all-round development of the people of India. He was a good speaker, too, and his speeches, specially on Dharma, in Bombay, Madras, Allahabad, Patna, Calcutta and other places, were highly appreciated.

The greatness of Madhusudan lies in his literary contributions. He wrote a number of Books which have been published under the title 'The Collected Works of Madhusudan'. He has also to his credit numerous translations from English and Sanskrit. He realised as a teacher that there was no good literature for the young in Oriya and, therefore, he laboured hard for creating children's literature replete with ideals of divine glory and patriotic fervour. Some of his poems are highly philosophical in spirit.

His 'Kusumanjali', a collection of lyrical poems of great merit, is considered to be the key to a proper appreciation of his scholarship, philosophical outlook, profound devotion and moral integrity. His prose in Oriya is characterised by Sanskritised expressions.

The old lyrical forms like the *chautisa, koili, boli, padia*, etc. were replaced by ode, elegy, sonnet and other forms of Western poetry. Towards the end of his career Madhusudan wrote two short-stories and translated *Uttar Ramcharita* of Bhavabhuti into Oriya.

His literary creations mainly consist of lyrical compositions. During a period of thirty years from 1880 till his death, he enriched Oriya literature with his exquisites lyrics. The most well-known of his verse-collections include *Chbandamala* (Vol. I, 1880; Vol. II, 1895), *Sangitamala* (1894), *Basanta gatha* (1910). *Kusumanjali* (1903) and *Utkalgatha* (1908).

Basanta gatha, which contains seven sonnets, was the first of its kind in Oriya literature. *Kusumanjali* contains a number of elegies, such as 'Shoka lahari', 'Mahadevi Victoria', 'Radhanath biyoge' (an elegy on the death of poet Radhanath), 'Shoka shloka' (couplets on grief). etc.

His poems 'Pruthibi prati' (Ode to Mother Earth). ' Nadi prati' (Ode to the river)., 'Akasha prati' (Ode to the sky), 'Jiban chinta' (A psalm of life) and 'Kounasi paraloka basini prati' (Ode on the death of an unknown lady) are a few instances of his odes on various themes. Pious and devout in personal life, his poetry is charged with profound religious emotions. He is also regarded as a great mystic poet, for he sees divinity in every being.

With the spread of nationalism in the last decade of the 19th century, the mystic Madhusudan became a true patriot. He turned from the religious themes to the patriotic and the nationalistic. His *Utkala gatha,* containing such types of poems, testifies to his change of attitude. His poems like 'Bharata bhabana' (Thoughts about India), 'Bharata bandana' (The worship of India), 'Utkala bandana' (The worship of Orissa), and 'Janmabhumi' (The motherland) are replete with patriotic sentiments.

In one of his poems of *Utkala gatha* he prays to God to fulfil the aim of his life which is to serve his motherland and mother-tongue. In these poems, he tries to recapitulate the past glory of Orissa and calls upon the people of different parts of the state to unite, ignoring the barriers of caste, creed and religion and to dedicate themselves to the cause of their country.

He tries to infuse in them a Pan-Indian consciousness. In most of his poems, both religious and nationalistic, he shows robust

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optimism. He believes that the people of India will prosper if they accept the new education and the new religion (possibly the religion of Bramho Samaj which he embraced whole heartedly). As a reformer, he voices a spirit of revolt against old superstitious beliefs, religiosity, and conservatism. For the first time in Oriya literature he preaches universal brotherhood.

His finest lyrical compositions are 'Patita ramani' (The fallen woman), 'Bichhede' (In separation), 'Risiprane debabatarana' (The descent of God into the soul of a saint), 'Himachale udaya utsaba' (Sunrise on the Himalayas), 'E shrusti amrutamaya he' (The creation is immortal), etc. His poems on the seasons of the year, and also such other poems as 'Prabhat' (The morning), 'Sundar sansara' (The beautiful world) and 'Shova' (beauty) are of abiding interest to young men.

As an essayist, Madhusudan shows a preoccupation with moral and philosophical ideas, but his genius lies in the literary prose that he wrote. He developed an Oriya prose style that continued long after his death. His contribution to the growth of juvenile and children's literature is significant.

A teacher for many years of his life and an administrative officer, too, of the Education Department, Madhusudan set himself to the task of nation-building activities. The poems incorporated in his works like the 'Utkala Gatha' are quoted by public speakers and critics alike even to this day. The Utkal Sahitya Samaj, which is the premier literary association of Modern Oriya, was actually a development of the Alochana Sabha (study circle) that Madhusudan Rao established in the beginning of the present century.

Generally speaking, from the time of his teachership in the Puri Zilla School until 1909, when he retired from service, he strove for intellectual and spiritual advancement which constituted the basis of political independence. In 1907, the title of 'Rai Bahadur' was conferred on him by the Government. In fine, he was a religious preacher, orator, poet, translator, essayist and won for himself profound popular admiration as a great man filled with divine inspiration.

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Rao, Mutnuri Krishna (1879 — 1945)

Mutnuri Krishna Rao, born in 1879, was an eminent journalist.

Journalism before the dawn of freedom was more a mission than a profession. It meant service and sacrifice during the struggle for freedom. Editors lived for, instead of living on, Journals. Mutnuri Krishna Rao, who edited "Krishna Pathrika"—a Weekly—which was more a views-paper than a newspaper for over three decades with eminence and distinction could favourably be compared to C.Y. Chintamani of "The Leader" and K. Natarajan of "The Indian Social Reformer."

He was born in 1879 and his mother passed away in his infancy. His father, who was District Munsif, died when Mutnuri was barely six. He was brought up and educated by his paternal uncle. Though he studied for graduation in the prestigious Madras Christian

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College, which produced stalwarts, he failed to take the degree. Inspired by the Vandemataram movement, he toured Bengal in 1906 in the company of Bepin Chandra Pal. At that time, the belief "what Bengal thinks today, rest of India thinks tomorrow" was current.

Konda Venkatappayya, in collaboration with Dasu Narayana Rao, was conducting "Krishna Patrika," having started it in 1902 at Machilipatnam, which at the turn of this century, was to Andhra what Poona was to Bombay Province, Calcutta to Bengal, Allahabad to United Provinces and Lahore to the Punjab. Krishna Rao assumed its editorship in 1907, soon became its proprietor and made it a power to be reckoned with in public life. He ably expounded aesthetic values and nationalist ideals. The fervour of his nationalism mingled with the artistic appreciation of the glory of ancient India. His Durbar to which every intellectual was welcome, reminded one of Plato's academy in Greece.

At that time, Kopalle Hanumantha Rao—idealist and founder of Andhra Jateeya Kalasala, Dr. Pattabhi Sitaramayya—pragmatist and versatile genius, and Mutnuri Krishna Rao—scholarly editor, constituted the trio which guided the public in very sphere of activity. Besides, he was profoundly influenced by Raghupathi Venkata Ratnam Naidu, an ardent Brahmo Samajist with moral fervor. Krishna Rao was a social reformer but with no iconoclastic zeal. He cherished values that withstood the test of time.

"Krishna Patrika" spearheaded the national struggle through successive stages with masterly competence and often courted the wrath of the British rulers. His editorial was educative and stimulating to the mind and soothing to the heart, sometimes having reactions and repercussions even abroad. Unnava Lakshminarayana translated one of his trenchant editorials and got it published in an Irish Journal. The Home Government in England felt offended and wanted to know what action was taken in India against "Krishna Patrika".

The Government of India found that it was not translated by the Telugu translator Chennapragada Bhanumurty, who was a teacher to Krishna Rao earlier in the Noble College at Machilipatnam. When asked for an explanation, the translator stated that, since no action was taken when more pungent editorials were translated by him, he did not deem it necessary to translate it.

What was more, he offered to resign if the Government had no faith in him. Thus, the matter was closed. Afterwards, Mutunuri had to pay security on many an occasion and even stopped writing editorials in protest against press censorship imposed.

Krishna Rao evolved a style of his own, which was, deep and terse as well as epigramatic. His identification with his journal was total. It is no exaggeration to say that he was "Krishna Patrika" as emphatically as Spencer was "The Westminster Gazette" or C.P. Scott was "The Manchester Guardian". He was indeed the "Pope of Telugu Journalism". It is doubtful whether there will be a worthy successor.

His erudition and sparkling brilliance was evident in the writing on any subject. It is not surprising that a compilation of his critical essays in Telugu under the caption "Sameeksha" (review) was prescribed as a textbook for B.A. and B.A. (Hons.). His stately presence and dignified behaviour impressed everyone. He had a regal presence and a lordly manner, reminding us of a Roman patrician in the Hall of Fame. He was immaculately dressed with a turban.

Mahatma Gandhi remarked that he saw spiritual spark in his eyes and exhorted Dr. Pattabhi to draw him out, as he would not come out easily, since he was modest to the point of self-effacement. When Gandhiji was struggling for an appropriate word to symbolise spinning, he suggested the apt expression "sacrament", which was accepted with great appreciation by Gandhiji. Krishna Rao plunged into national struggle and courted imprisonment repeatedly.

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He was an introvert with a reserved temperament, shy and soft-spoken. He was punctilious about choice of words. Accuracy and elegance were always his prime concern. I happened to be his co-prisoner in the Central Jail at Rajahumundry for sometime during Salt Satyagraha of 1930.

He often grew eloquent over the culture of the *Raghwamsa,* magnificence of the *Meghaduta* and the purity of love and glory of motherhood portrayed in the *Kumara Sambhava.* He spoke with authority on the paintings of Ajanta, scriptures at Sanchi, Khajuraho and Konarak and the music of our trinity—Tyagarja, Dikshitar and Syama Sastry. His moorings were in the *Bhagwad Gita, Upanishads* and the *Brahma Sutras.* He delved deep into the philosophy of Aurobindo and was steeped in our epics and classics.

His understanding of our aesthetics was remarkable. He held that, while E.B. Havell spoke in terms of abstract philosophy and Vincent South was only a dry chronicler, Ananda Coormaraswamy was the real esthete (*Rasagna*). Indian renaissance was completely summed up and expressed in him. He faithfully interpreted our heritage in homely idiom. In 1929, Avutapalli Narayana Rao, former member of the Burma Legislative Council, honoured him as eminent editor, thinker and writer at a colourful function.

He believed in the dictum that pleasure of mind is always superior to the pleasure of body and found satisfaction in the pursuit of truth, goodness and beauty (*Satyam, Sivam* and *Sundaram*). During his life-time, he witnessed his eldest daughter passing away, his second philosophic detachment. He had a subtle sense of humour. While his wife was weeping during the last stage of his life, he joked that she was rehearsing the scene of her sorrow to be enacted successfully after his death.

He passed away on June 25, 1945, at the age of 66. He led an orderly, principled and integrated life with no regrets. He was indeed an institution and a personality with Homeric and Cosmic proportions.

When values are replaced by praise and one is recognised and respected not for what he is but for what he has, it may be difficult to evaluate his worth. By every test, he was an intellectual without airs and a scholar without show, pursuing his vocation in penance (tapasya). The Town Hall at Machilipatnam has been named after him as a mark of respect. But he left his impact on the thinking public of Andhra to be cherished for generations.

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Rao, N. Madhava (1887 — 1972)

N. Madhava Rao, born at Masulipatam in 1887, was a distinguished Civil Servant and administrator from Mysore, who rose to be the Dewan of the Princely State.

Nyayapathi Madhava Rao was one of the six members of the Drafting Committee of the Indian Constitution. Born at Masulipatam on 8 June 1887, Madhava Rao belonged to a distinguished Madhwa (Deshastha) Brahmin family hailing from Guntur district. His great-grandfather, N. Sheshagiri Rao, had been a District Sheristadar in Krishna and Guntur districts. Son of N. Vendatakrishna Rao, who was a translator in the District Collector's Office, Madhava Rao had no "worth mentioning" achievements (in his own words) during his school days.

He passed his Intermediate from the Masulipatam Noble College, being the only First Class from the College in 1902. He had secured a prize in Biblical studies during this period. Later he got his B.A. degree in 1904,

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securing a First Class from the Pachaiyappa College of Madras, with History, Political Science and Economics as his optional subjects. He continued his studies for a Law degree in Madras but before he could appear for his B.L. examination, he qualified himself for the Mysore State Civil Service by standing first in the Civil Service examination held in 1907.

He was appointed a Probationary Assistant Commissioner, and was posted as the District Treasury Officer in Bangalore in 1909. In the meanwhile he appeared for his B.L. examination (1909), secured the first rank, and qualified himself for the Innes and Carl Michael Prizes.

District Sub-divisional Officer and First Class Magistrate at Tumkur (1910) and at Mysore (1913) and Assistant Revenue Commissioner (1913) were his other postings. During this short period of service, he impressed his superiors by his hard work, honesty, efficiency and resourcefulness, and in 1914 Sir M. Visweswaraya, the then Dewan, appointed him Efficiency Audit Officer.

This special assignment required of him the exploration of the ways and means by which efficiency in administration could be toned up and irregularities and corruption checked. During his four years of work in this capacity, he was responsible for many innovations and improvements in administration, and all departments came to be reorganised with the application of modern techniques, according to his recommendations.

In 1919, he was appointed Secretary and Director of the newly planned Mysore Iron and Steel Factory at Bhadravathi. Madhava Rao played a prominent part in shaping this new venture of the State, and the new plant went into production in 1923. Though he was posted as the President of the Mysore City Municipality in 1924, his connections with the Bhadravathi Factory continued till 1940, either as Director or as Member-cum-Secretary.

As the Civic Chief and Chairman of the Improvement Trust Board of Mysore he did laudable work to improve the civic amenities of the capital city.

His next assignment was as the Chief Secretary, Government of Mysore (1926-33). During this period, he was sent to Europe and the United States in 1929, to organise the sales of the products of the Mysore State industrial enterprises. He also worked as the first Trade Commissioner of the Mysore Government in London for some months. He also accompanied Sir Mirza Ismail, the then Dewan of Mysore, to the Round Table Conferences of 1931 and 1932 and took part in the deliberations.

In 1935, he was appointed a Member of the Mysore State Executive Council, and later he became the Senor Member. He presided over the meetings of the Legislative Council and Representative Assembly as ex-officio Chairman during the Dewan's absence.

In the early years of the rule of Sri Jayachamaraja Wadeyar, Madhava Rao ran the State's administration, being appointed as Dewan in May 1941, and he continued in that capacity till the end of July 1946. The task of implementing the constitutional reforms, announced by the Maharaja on 13 April 1940, fell on him, and he performed the job with great skill and ingenuity.

After retirement from the Dewanship, he worked as Constitutional Adviser to the Eastern Princely States, in Orissa and Madhya Bharat. As a representative of these States he was nominated to the Constituent Assembly of India, and was later appointed a Member of the Drafting Committee of the Indian Constitution, headed by Dr. Ambedkar.

As Chairman of the Land Reforms Committee of Hyderabad State (1951-52), Chairman of the Finance Committee of the old Mysore State (1955-56) and later as Chairman of the Rajasthan Finance Committee, Madhava Rao had demonstrated his sound knowledge of financial and administrative problems by his

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recommendations In the words of Dr. D. V. Gundappa, an eminent journalist and public figure from Bangalore, he had a sound knowledge of the problems of the people, as he had served in various capacities in different parts of the Mysore State.

His last important public service was his work in the Bangalore City Development Board which had prepared a 'Master Plan' for the City's growing needs. He died in August 1972, at the age of eighty-five.

Married in 1905 to Narasamma, daughter of Lakshmana Rao of Rajamundry (who was an officer in the Madras Revenue Department), Madhava Rao was the father of six children. He lost his wife in 1964. Of his three sons, two are L.A.S. officials, holding senior posts in Mysore State, and one is a Brigadier in the Indian Army.

A man of few words, Madhava Rao was renowned for his honesty, intelligence and efficiency. According to Dr. Gundappa, Madhava Rao's knowledge of Law is so sound and perfect that he would have attained fame as a great jurist. As an honest and efficient administrator, he enjoyed the confidence of men like Sir M.Visweswaraya and Sir Mirza Ismail.

As a youth, he was a good golfer and tennis player. He travelled widely in Europe and the United States. He is a great admirer of the liberal leader Gokhale. He had his own doubts regarding the working of the Federal System in India, as it created "divided loyalties", but was satisfied with its actual working. He was a keen student of economic and constitutional problems.

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Rao, Nyapathi Subba (1857 — 1941)

Few are privileged to be in public life without personal or political enemies. They exude understanding and sweet reasonableness without compromising on fundamentals. Every one is inclined to seek light and guidance from them. Their influence, though unseen, is obviously felt. Nyapathi Subbarao was one such person.

He was born of poor parents in Nellore District on January 14, 1857. He passed Matriculation in high-rank and was awarded a medal. Then he worked as a teacher at Madras to save enough for further studies. He graduated from the prestigious Madras Christian College and also took his law degree. While he was still a student of law along with M. Vijayaraghavachari. T..T. Rangachariar. P.V. Rangachariar, D. Kesavarao Pant and G. Subrahmanyam Iyer, who were all members of the Triplicane Literary Society, founded "The Hindu" in 1875, the celebrated national daily in English.

He came to Rajahmundry around 1880 to practice as a lawyer which in those days was to Andhra what Calcutta was to Bengal, Poona to Maharashtra, Patna to Bihar, Allahabad to Uttar Pradesh, indeed what Athens was to Greece. It was here that Adikavi Nannaya commenced translating *Mahabharata* into Telugu imparting to it the dignity and stature of an original work. It is situated on the banks of the mighty Godavari, whose water is stimulating to the mind and soothing to the heart and hallowed by the presence of Mahadeva in ten million shapes (*kotilingas*).

He soon became the leader of the Bar and functioned as public prosecutor and Government pleader. Besides, he was active in public life as City Father and Chairman of the Municipality for three terms and member of the

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District Board. He also represented the northern Telugu Districts in the Madras Legislative Council from 1893 to 1899. He created opportunities and adapted himself to the existing circumstances. He presided over the Madras Presidency Conference held at Visakhapatnam in 1907.

Under the Minto-Morley reforms, he became a member of the Imperial Legislative Council in 1910 representing the non-official members of the Madras Legislative Council. He is still remembered for his memorable speech on the floor of the Council advocating the need for establishing a public service commission. He was Chairman of the reception committee for the Madras Session of the Congress in 1898 when Ananda Mohan Bose presided.

He was also general secretary of the Indian National Congress from 1913 to 1917 and toured the country extensively at his own cost to bring together moderates and extremists. He also collected funds for activising the Congress Committee in Britain. He was a man of firm convictions and was always unruffed, exuding sympathy and understanding. While his head was with moderates, his heart was always with the extremists. When the gulf between the two factions became unbridgeable, he retired from public life. taking no side. But he used to condemn repressive measures adopted by the Government to suppress the national struggle.

He was a tower of strength of Veeresalingam Pantulu, the great social reformer, in carrying out widow remarriage reform. However, when Veeresalingam persuaded his younger brother to marry a widow without intimation, he became angry beyond words and cut off all connections including talking terms with Veeresalingam. Presiding over his birth centenary celebration in 1957 at Rajahmundry, Dr. S. Radhakrishnan called him one of the two lights of Rajahmundry, the other being Veeresalingam.

C.R. Reddy said that twenty men like Subbarao would make a nation. He was helping literary men like Chilakamarti Lakshminarasimham and Adibhatla Narayanadas. He conducted a Telugu monthly "Chintamani" in collaboration with zamindar of Polavaram. He also established a night school at Rajahmundry for the benefit of the poor. He was generous to his kith and in and supported every worthy cause. He was hospitable to friends, irrespective of party of political labels.

He was a protagonist of a separate province for Andhras and presided over the second session of Andhra Mahasabha held at Vijaywada in 1914. When Edwin Montague, Secretary of State of India, visited India in 1917, he led a deputation urging the formation of Andhra Province. This demand for linguistic unification symbolised the innate urge for recognition of sub-national sentiment, envisaging enthronement of mother-tongue as the medium of instruction and vehicle of administration.

It may be recalled that Dr. Pattabhi Sitaramayya held out that Andhra Province, consisting of the then Telugu-speaking areas of the Composite Madras Presidency from Bellary to Berhampur, would be twice the size of Scotland, Ireland, Bulgaria and Greece. five times the size of Switzerland, a little greater than Turkey and a little smaller than Italy. He sympathised alike with the idealizsing of the extremists and wisdom of the moderates.

He acquired extensive landed property, developed casuarina plantations, mango and cashew gardens and introduced many varieties in his gardens. He was a great naturopath. He spent large sums of money for propagating the *Bhagavad Gita* through Hindu-Samaj founded by him in 1903. He arranged several lectures on the *Gita* and presented every year copies of the *Gita* to the students joining Government Arts College at Rajahmundry and Andhra University at Walt air.

He supported 'Buy Indian League' in early thirties when the country was in the grip of economic depression. He was neither a political

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reactionary nor a titled dignitary. He sympathised with the idealism of the extremists and the wisdom of the moderates. He was sympathetic and understanding without being committed. He was well-read and also widely read and was getting all new publications on various subjects. He was the first person to garland Swami Vivekananda on his return to Madras after attending the Parliament of Religions at Chicago.

He was simple in tastes, distinguished in demeanour and genial by temperament. He enjoyed the affection and esteem of Dinsha Eduljee Wacha, Annie Besant, Surendranath Banerjee, Sachchidananda Singh and others. He was an intellectual among politicians, among politicians a statesman, among statesmen a saint, among saints a pragmatist a humanist, and among humanists a perfectionist. He was rightly acclaimed as Andhra Bhishma—grand old man of Andhra. He pased away peacefully on January 5, 1941 at the Age of 84. His life is a standing example of manners, morals, aims and ideals marked by old world courtesies and values to be cherished.

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Rao, R. Raghunatha (1831 — 1912)

Diwan Bahadur Rughunatha Rao, born at Kumbakonam in 1831, was a good administrator and scholar.

Diwan Bahadur Rughunatha Rao was born at Kumbakonam on 7 February 1831. He hailed from an ancient and well-connected Maharaja Brahmin family, long settled in the Tanjore district of the Madras State. His ancestors were largely responsible for laying the foundation for a Southern Maratha Empire at Tanjore in the seventeenth century. His father, Rai Raya Rubgunday Vankat Rao, was one of the noted personalities of his time.

He was the Diwan of Travancore and later served the Mysore Government as Revenue Commissioner in 1834. His mother, Lakshmi Bai, was a lady of rare merits. She knew Sanskrit. Raghunatha Rao belonged to an upper middle-class family which had a high economic status. He lived up to eighty years and retired from service in 1881. The superannuated Rao was given a pension of Rs. 5,000/- per annum.

Raghunatha Rao had his schooling first in a small Mission School near his house in Bangalore and then at the Madras High School (1845), which later evolved into the Presidency College. He gave up his studies in 1850 in order to manage his big estates at Kumbakonam. He learned Law privately and qualified himself for Government service. in 1856, he obtained a pleader's diploma. Works of John Ruskin influenced him very much; particularly the 'Seven Lamps of Architecture, interested him.

Raghunatha Rao began his career as a translator in the Collector's Offices at Tanjore. Then he became Sheristadar of the Sub-Court at Kumbakonam. In 1859, he was appointed a Deputy Collector by Charles Trevelyan, the then Governor of Madras. He was also the Head Sheristadar of the Madras Board of Revenue, the highest post then open to an Indian in Madras. Later he was appointed as Presidency Magistrate and Justice of the Peace for the city of Madras.

In 1875 he rose to be the Revenue Minister of Indore. He returned to the Madras Government Service in 1881. He served as Diwan of Indore for one year from 1887 to1888 and retired from service in 1888. As Diwan of Indore,

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Raghunatha Rao had the unique honour of receiving the visiting Prince of Wales (later King Edward VII) who presented the Diwan a gold medal.

Raghunatha Rao was a many-sided personality. He was a prolific writer. He expressed his views on the questions of the day in the papers. He gave out freely his candid views and experiences for the benefit of his countrymen and the Government. He was one of the first to start a weekly newspaper in Madras. It was the one that developed in later days to be the *Hindu* of today. He wrote on the Arbuthnot Crash and was an eminent publics of the day. (For details see The Hindu: Its Origin and History, a Golden Jubilee publication, 1928, p.27).

Raghunatha Rao lived the life of a typically religious Hindu. He read the holy scriptures of the Hindus and believed that Hinduism was an all embracing religion and that the fundamental concepts of Hinduism were quite in keeping with science. He wrote up small catechisms and books for children and compiled short- story books based on the *Bhagavata*, the *Bhagavad Gita* and *Rig Veda*. In his capacity as Land Commissioner of Trichy, Raghunatha Rao rendered yeoman's service to the Srirangam Temple by restoring to it much of the temple land that had been illegally encroached upon by a number of people.

Though a moderate in politics, Raghunatha Rao held strong views. For Instance, he criticised the Indian National Congress organisation severely for beginning at the top instead of at the bottom. He was for Councils from the village upwards to the Central Government. He was not for communal representation as such, although he was for "making liberal concessions to Mohammedans and Christians"

Raghunatha Rao's interest in the agrarian questions was great. While still young, he exposed the use of torture in the Southern Presidency and prevented the spoliation of minor *inams* in the Tanjore district. On the eve of the departure of Sir Charles Trevelyan in June 1860, Raghunatha Rao wrote him a long letter on the land tenure of Tanjore and *mirasdar's* right in the land and proposed therein a full scheme of settlement. He stated that "..... my proposal, if carried out, would make it certain and permanent, would make the landlords wealthy and independent and of great assistance to the Government."

Again in the controversy over land assessments in Madras during the time of Lord Curzon, Raghunatha Rao figured prominently. He attacked the impersonal system of Government. He held the view that "a fixed land tenure and remunerative public work alone could save India from the Occurrence of famines".

Raghunatha Rao died in the midnight of 3 May 1912. " He died full of honours and years in the plenitude of his fame, universally respected and deeply mourred by all who knew him" (`Indian Statesmen', p. 30). He lived a simple and unostentatious life. His career was long and arduous. He had an indomitable energy for work.

He was solely responsible for intimating the Age of Consent Bill. To, this, there was strong opposition from the conservative sections of the Hindu Society. But he was very cautious in his methods. As a pioneer, he was one of the originators of the Indian Society Conference. He took part in the first session of the Indian National Congress held at Bombay in December 1885. However, ``he could not acts as a Representative'' (The History of the Indian National Congress', Vol, I, p. 17.)

An English hospital was established at Kumbakonam, mainly through the exertions of Raghunatha Rao. He was the founder in reality of what is now the Kumbakonam College. He founded a large number of charitable *Chattarams* and *Agaharams*.

In his address to the Social Conference at Lahore in December 1893, Ranade paid a fitting

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tribute to Raghunatha Rao when he remarked thus: "He is the father and the patriarch of this movement." ('Indian Statesmen', p. 348.)

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Rao, Ramakoteswara

——See under Ramakoteswara Rao, Kolavennu

Rao, Sukhalata (1886 — 1969)

Sukhalata Rao, born in Calcutta in 1886, was an eminent Bengali artist and short story writer.

Sukhalata Rao was the eldest daughter of Upendra Kishore Raychoudhuri. Born in Calcutta, she was educated at Brahmo Balika Shikshalaya and Bethune College, Calcutta. She married an Oriya physician, Dr. Jayanta Rao. She lived mostly in Cuttack and established Shishu O Matri Mangal and Oriya Nari Seva Sangha. She was decorated by the Govt. of India for her services.

She was a remarkable artist in water-colour. She contributed short stories, mostly fairy-tales from many lands, to *Sandesh*, a children's monthly, founded by her father in 1913. These beautifully written fairy-tales were later published as books. Though her stories were not original, she composed and published a large number of good lyrical poems, some of which were set to music and broadcast.

Her works include *Hitopadesher galpa, Nanan desher rupkatha, Dui bhai, Aesoper galpa, Sonar mayur, Khoka elo beriye, Bone bhai kato majai, Nanan galpa, Khelar dada, Pather alo, Aro galpa* (1915); fairy-tales from foreign lands, *Galper boi* (1917); more fairy and folk-tales: *Galpa ar galpa;* short stories: *Notun chhara; Lali Bhulir deshe,* a fantasy; *Nije poro* (1956), first lessons in reading (awarded by the Indian Govt.).

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Rao, T. Ananda (1852 — 1919)

Tanjavur Ananda Rao, born at Trivandrum in 1852, was a distinguished Civil Servant and a noted South Indian statesman.

A distinguished Civil Servant from the Princely State of Mysore who later became the Dewan, Tanjavur Ananda Rao was the eldest son of Raja Sir T. Madhava Rao, a noted South Indian statesman who had been a Dewan in Travancore and Baroda. This family of Madhawa Deshastha Brahmins is renowned for its distinguished services as administrators in various Princely States. Madhava Rao's paternal uncle, Venkata Rao, was Dewan in Travancore State, and his father (Venkata Rao's brother), Ranga Rao, also "won laurels in Travancore service."

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Ananda Rao was born at Trivandrum on 15 May 1852, and was educated at Trivandrum and Madras. He passed all his examinations, S.S.L.C, F.A, and B.A. in the First Class. Soon after passing the B.A. examination in 1871 with History, Logic and Psychology, he was employed as a Tutor to the Travancore Princes and later in 1873 he taught Prince Ananda Rao of Indore.

His public life began in November 1873, when he joined the Mysore State Service as an Attache under the British Commission. Here he worked under Rangacharlu in the Palace Establishment, and Rangacharlu (who became the first Dewan of Mysore after Rendition in 1881) was responsible for encouraging Ananda Rao in his later career. Subsequently he was promoted as a District Magistrate, and he served in that capacity in several districts of the Mysore State. Deputy Commissioner of Mysore, Director of Statistics and Chief Secretary of Mysore were his other postings. In 1904, he was appointed Revenue Commissioner.

In 1906, P.N. Krishna Murthy retired as Dewan, and with him two members of the State Executive Council, too, retired. This vacancy in the Council was filled by the appointment of T. Ananda Rao and K. P. Puttanna Chetty as new members (April 1906).

His last position was that of the Dewan of Mysore, to which post he was chosen in March 1909 after the retirement of Dewan V. P. Madhava Rao.

According to Dr. D. V. Gundappa, Ananda Rao's Dewanship had "nothing remarkable", and things moved in a routine way. He continued in that position till November 1912. One of the important developments of the period was the holding of the first Mysore State Economics Conference in June 1911, "With a view to bring together the non-officials as well as the officers of the Government in deliberation connected with the economics progress".

Completion of the New Palace of Mysore in 1910 and finalisation of the proposal to construct the Krishnaraja Sagar Dam across the Kaveri river in 1911 were other achievements of the period.

One of his memorable reforms was the reservation of the Mysore Civil Service to Mysoreans, persons born and domiciled in Mysore. This decision put an end to a long agitation going on in the State against the large-scale recruitment of people from the Madras Presidency for the Mysore Civil Service.

Married to the daughter of Dewan Rama Rao of Travancore, T. Ananda Rao was childless it seems wife once said proudly that she was the daughter, daughter-in-law and wife of Dewans.

Ananda Rao lived a simple and unostentatious life. He lived in his same old house even after his becoming a Dewan, and turned down all proposals for moving into a bigger house.

He was rather 'notorious' for his strict adherence to time and rules. He never received any official after office hours or on holidays, nor discussed official matters with them during those periods.

He had an "unsurpassed sence of absolute loyalty" to his Sovereign, and he was "indifferent to whatother thought of him," says K. Subba Rao, one of his subordinate official. He was strict in following his daily routine.

In politics he was, perhaps, the follower of his father, Sir T. Madhava Rao, who represented a third school of Indian thinking (as against the "radicals" led by Tilak and the "moderates" led by Gokhale) in their attitude towards the British rule. This third school considered British rule as a boon, and they thought that Indians must agitate for more accommodation in the Civil Service and represe-ntation in the administration. Banning of a meeting to be addressed by the Right Honourable Srinivasa Sastry in Bangalore and suppression of the Nationalist Press in Mysore by Ananda Rao during his Dewanship illustrate this assumption.

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He was of a "strange disposition of neither making friends nor enemies", and favouritism was totally absent in his decisions. He was a voracious reader, and was interested in reading all standard books.

'Companion of the Indian Empire' (C.I.E) was conferred on him by the British Crown during his Dewanship, and before his retirement the title 'Pradhana Shiromani" (Crest-Jewel among Pradhanas, i.e. Dewans) was also conferred on him by Sri Krishnaraja Wadeyar IV.

In the words of K. Subba Rao, "His whole life was a remarkably detached one" and he never entertained the advice of adopting a son, though he was childless. Ananda Rao died on 20 July 1919 in Bangalore.

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Rao, T. Madhava (Sir)

—See under Row, T. Madhava (Raja, Sir)

Rasa Javidani, Abdul Qudoos (1901 — 1979)

Rasa Javidani, born in 1901, was an eminent poet of Urdu and in Kashmiri literature.

Abdul Qudoos Rasa Javidani was a poet, who wrote both in Urdu and in Kashmiri. He belonged to a Muslim family which had migrated from village Kadipore in Anantnag to Bhadarwah during the Sikh rule in Kashmir. He was greatly influenced by his father, Khwaja Manawar, who was a wealthy trader and a scholar.

He was well-versed in Persian, Arabic, Urdu and English, and privately passed the Munshi Alim and Munshi Fazil examinations. He got married in 1912 and joined the flourishing trade of his father.

In 1928, there was a great cloud-burst which inundated the whole town, causing immense destruction of property. It broke his heart, but at the same time it brought out the poet in him. Later on, his five shops were gutted by fire. He wound up his business and became a forest contractor. but there, too, he suffered losses. He was compelled to take up the job of a teacher and continued in that profession till his retirement.

Two men left an indelible mark on his mind and thought. In his early childhood, a dervish, Nawab-ul-Din, came to Bhadarwah. Rasa was greatly influenced by his discourses on spirituality. The other man to influence him was his teacher, Ahmad Shah Rafiqi.

His publications include *Toofan* (Urdu 1928), *Lalai Sehra* (Urdu 1945), *Topha Kashmir* (Kashmiri, 1954), *Nairangi ghazal (Kashmiri,* 1961), *Nazimi Surya* (Urdu).

Compared to his Kashmiri poetry, his Urdu poetry is far behind so far as efflorescence is concerned, in spite of the fact that he got his Urdu poems vetted by Brij Mohan Datriya Kaifi, Hafiz Jalandhari and Seemab Akbarabadi before publication. But in Kashmiri poetry he made his mark quickly.

The quintessence of his poetry is love which he feels is 'Truth' to be realised. In one of the couplets of his ghazal he says:

Love alone brings splendour to the universe,

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And gives life to the whole earth.

Rasa glorifies love with all fervour. He is fundamentally an erotic poet and sings the songs of human love, though in many of his poems we may find spiritual love as well. Most of his poems, however, revolve round sensuous beauty:

In the tavern of love deep I drank,
When like cups of wine thy eyes looked around.

He is conscious of the power of beauty and love, and the mood changes as he moves from one couplet to the other in a ghazal when there is a sudden transformation from passionate physical love to the love of the Absolute:

This the copy of the Supreme
If this the Beauty, what about its creator

Rasa's poems are, by and large spontaneous effusions. He was a good singer and used sweet and sonorous words in his poems which abound in homely phrases and imagery. He had no interest in the socio-political upheaval of the State, and therefore, he withdrew within himself. Like all romantics, he is a poet of isolation.

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Rasakhan (1540 — 1630)

Rasakhan, born in Delhi in 1540, was an eminent Hindi devotional poet.

Not much is known about the life of Rasakhan, a poet perhaps belonging to a royal family. Most probably he was born in Delhi. According to *Do sau vaishnavan ki varta,* he was a disciple of Goswami Vitthalnath and composed his devotional poetry on Lord Krishna based on the teachings of the Pushtimarg of Goswami Vallabhacharya, but Chandrabali Pandey is of the opinion that his poetry is in no way connected with the religious doctrines of the two above mentioned preceptors, though the theme of his poetry is undoubtedly love of Krishna, a changed version of the agony of love found in sufi poetry.

The following four books are ascribed to Rasakhan: (i) *Sujan Rasakhan* (214 verses), (ii) *Prem-vatika* (53 verses), (iii) *Dan-lila* (11 verses), and (iv) *Ashtayama* (a small booklet). All these works, composed in figurative yet lucid style in chaste and standard Brajabhasha on the love of Krishna and gopikas, depict his own great love, devotion and reverence for the Lord.

Though a Muslim by birth, he became so much absorbed in the love of Krishna-the inexhaustible Rasakhan (mine of joy)—that he himself became 'Rasakhan', the receptacle of divine pleasure: 'Tyom rasakhani vahi rasakhani ju hai rasakhani so hai rasakhani.' That is why we know him by his nick-name only and his original name has totally got effaced from the memory of the people.

Rasakhan's Brajbhasha is free from all strain and artifice, and his poems are a spontaneous expression of a poet deeply immersed in the love of the Lord. Whether he writes kavitts or savaiyas or sings kirtans, there is a poignancy of feeling expressed with such naturalness of rhythm that it touches the chords of every sensitive reader of poetry.

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Rasal, Ramashankar Shukla (1899 — 1980)

Ramashankar Shukla Rasal, born at Mau of Banda district in 1899, was a profound scholar of Brajbhasha literature and Indian poetics.

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Ramashankar Shukla Rasal a profound scholar of Brajbhasha literature and Indian poetics, was born in village Mau of Banda district. His father was Headmaster of the Middle School of Banda and had deep interest in the old literary works of Hindi, and had a good collection of books. He had memorised thousands of Hindi verses and could recite them for hours. It was due to his inspiration that 'Rasal' devoted himself to the study of ancient Hindi and Sanskrit poetry.

He did his B.A. in 1925 and M.A. (Sanskrit) in 1929 from Allahabad University and then joined Kanyakubja College, Lucknow, as a teacher of Hindi and logic. After some time he shifted to Allahabad where he worked on his dissertation 'Evolution of Hindi Poetics' which earned him a D. Litt. degree in 1936. Three years later in 1939, he was appointed lecturer in Hindi at Allahabad University where he served for a number of years. From there he moved to Saugar University as Reader. He also served the departments of Hindi at Gorakhpur and jedhpur Universities.

Besides being a scholar of Brajbhasha, Rasal was himself a poet of repute and made a place for himself in modern Brajbhasha poetry. His poems in Khariboli too are of no mean standard. He devoted himself to the task of propagating Brijbhasha literature and his dedication to its cause is still remembered. For this purpose he founded 'Rasik Mandal' in 1931 at Allahabad. Ram Prasad Tripathi, eminent historian, was its President and Rasal Vice-President. The Mandal organised poetic symposiums every month which attracted a good many poets and scholars .

Rasal wrote a number of books on poetics criticism and history of Hindi literature which bring out his great scholarship. As a lexicographer too he did valuable work. The novelty of his dictionary *Bhasha shabda-kosh* lies in the fact that he quotes lines of poetry to elucidate the meaning of words. His commentaries on *Raspanchadhyayi* and *Bhanvargit* are known for their lucid and simple style.

His works include: Brajbhasha poetry: *Uddhava-shatak, Ajas mochan;* Khariboli poetry: *Kavya purusha, Bhoiraj, Gurudakshina;* History of Literature: *Hindi sahitya ka itihas, Sahitya prakash, Sahitya parichaya;* Poetics: *Alankarpiyusha, Alankar kaumidi, Natya nirnaya;* Criticism: *Alochanadarsha, Alochanalochan, Sur samiksha, Gadya kavyaloka;* Essays: *Gadya kusumanjali, Rachna vikas;* Edited works: *Mira madhun.* Ratnakar's *Uddhavshatak, Adhunik Brajbhasha kavya* and *Nutan Brajbhasha kavyamanjari.*

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Rasmani, Rani (1793 — 1861)

Rani Rasmani, born in Calcutta in 1793, is best known for the Dakshineshwar temple she built where Ramakrishna Paramhansa made spiritual attainment.

Rani Rasmani is best known for the Dakshineshwar temple she built. it was here that the chief priest of the temple, Gadadhar made spiritual attainment. Gadadhar became famous as Ramakrishna Paramhansa and Rani Rasmani thus provided a forum for spiritual regeneration.

Rasmani was born daughter of Harekrishan Das, a so-called Shudra labourer, and Rampriya in Kona, a hamlet near Calcutta. The mother affectionately called her Rani, meaning a queen, and strange enough that stuck to her name Rasmani. When she was 11, one Rajachandra, son of a rich person of Howrah District saw her and was struck by her charm. Their marriage was arranged and solemnised.

Rasmani was a religious minded person

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and at her new home at Calcutta she lived a life of simplicity and piety. In 1817, her father-in-law died and Rajachandra became the owner of vast estates. In 1823, when floods played havoc, she gave food and shelter to a large number of homeless and destitute families.

In 1836, her husband also passed away. They had three daughters, all married, but no male issue and the burden of managing the estates now fell on her. She was not indifferent to the secular interests of the family and looked after these with the assistance of her son-in-law, Mathuradas Biswas. 'Her charities and humanitarian activities became proverbial'. She was devoted to human welfare and this at times brought her in conflict with the East India Company and the Whitemen.

Once the fishermen complained to her against the Company that it had levied tax on their fishing in the river. Rasmani took a lease of that portion of the Ganga from the Company for Rs. 10,000 and put up barriers across the river to obstruct the ingress and egress of boats and ships. The Co. took exception to this. But she was bold and told the Government that constant movement of the boats and ships in that area disturbed the fish and caused loss of fishery to her tenants. The Co. yielded and permitted the fishermen to fish in the Ganga free of tax. She removed the obstructions.

Another time, she taught an indigo planter a lesson. The news of oppression by Mr. Donald in an area forming part of her estates reached her. She sent a strong body of men to bring the planter to his senses. The planter approached the judiciary but the case against the Rani was dismissed.

In 1855 she built the Dakshineswar temple. But no orthodox Brahmin would officiate as priest as she was a *Shurdra*. But then one Ramakumar Chattopadhyay, a learned Pundit solved her problem with an imaginative solution—she could donate the temple,and this she did.

Ramakumar was appointed the priest of the Kali temple and on his death, his younger brother Gadadhar, later to be famous as Ramakrishna Paramhansa, was appointed the chief priest. In her later life, she left the management to her son-in-law and devoted herself to the goddness. She respected all form of worship. In 1861, Rani Rasmani quitely passed away.

Verma, H.N., Eminent Indian Women.
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Rasul, Abdur (Maulvi) (1872 — 1917)

Maulvi Abdur Rasul, born in Tripura in 1872, was an eminent freedom fighter.

Born in April 1872 in an aristocratic family of Tripura, Maulvi Abdu Rasul had his early education on the idyllic environment of Kishorgunj in Mymensingh district (now in Bangladesh). Soon after passing his Entrance examination from the Dacca Collegiate School in 1888, Abdur Rasul left for England in 1889.

He passed his Matriculation at Oxford in 1892 and obtained his B.A. degree in 1896 and his M.A. two years later. He qualified for the Bar from the Middle Temple's Inn. He also took the degree of B.C.L. from the Oxford University. He resided in England for nine years, during which he married an English lady and had a daughter by her. Returning home, Abdur Rasul set up a successful legal practice at the Calcutta High Court.

The first few years of the twentieth century witnessed a great political upheaval in India, particularly in Bengal where the anti-partition movement was capturing the mind of every patriot. The sensitive Abdur Rasul, in spite of his Western way of living, joined the mainstream of the national freedom struggle under the inspiring leadership of Sir Surendranath, Ananda Mohan and Sir Gooroodas, and soon rose to be a front ranking leader of the Swadeshi movement.

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The rising tempo of the Indian freedom movement drove the British rulers to adopt the desperate policy of sowing dissension among the two major communities of the country, the Hindus and the Muslims. This 'divide and rule' policy of the alien rulers threatened to keep the two communities locked in internecine quarrels.

The patriotic feelings of the Maulvi were touched to the core by the threat of the disruption of Hindu Muslim amity. He harnessed the tremendous influence which he wielded equally among his co-religionists and Hindu compatriots to the cause of nation integration. It was due to his personal endeavours that the Muslim of Eastern Bengal responded in large number to the call of the Swadeshi movement. Communal harmony formed the motto of the Maulvi's political life.

His voice was the loudest and his contribution most conspicuous in the contemporary efforts at maintaining fraternal feelings among the Hindus and the Muslims, much to the charge in of the English rulers.

A far-sight leader that he was, the Maulvi did not fail to realise the vital role of education in building up a national movement. He desired education to be such as to inspire students with a genuine love for their motherland. Through the agency of the National Council of Education which he founded, and of which he was the Secretary during 1913-16, the Maulvi sought to enlarge the meaning and content of the Swadeshi movement, particularly in Bengal.

Maulvi Abdur Rasul was elected President of the Bengal Provincial Conference in 1906. He delivered a memorable Presidential speech at the Conference which was broken up by the police as a result of the repressive measures taken by the Government.

The Maulvi participated in the Home Rule Movement too. He always had a medal of Home Rule hung from the chain of the watch. He was so much sentimentally attached to the medal that he had wished the medal to be buried along with his body on his death. Maulvi Abdur Rasul died in July or September 1917, at the early age of forty-five.

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Ratan al-Batrandi, Ratan b. Kirbal b. (13th Century)

Ratan al-Batrandi, born at Bhatinda, was an eminent sufi saint and poet.

Baba Hadjdji, Abu'l-Rida, a long-lived Indian saint, famous in almost all the lands of Islam, called Ratan b. Kirbal b. Ratan al-Batrandi in the *Kamus*. Ratan was born and where he died. This place is now called Bhatinda, lies in 30 degree 13' N and 75 degree E, and is the headquarters of the Govindgarh *tahsil* (in Anahadgarh Nizamat) of what was the Patiala State, hence now in the East Panjab state of the Indian Union.

It is an important railway junction and its old name was probably Tabarhind. Three miles from this town, at a place called Hadjdji Ratan, exists the shrine of the saint, "a large building with a mosque and gateway, and surrounded by a wall on all sides."

The shrine which seems to have been an important place of pilgrimage even in the 12th/18th century is visited now mostly by Muslims, but Hindus also frequent it, particularly at the urs (annual fair) of the Hadjdji, held from the 7th to the 10th Dhul-Hidjdja, when a large number of Sadhus also attend. For nearly five centuries the shrine has been held by Madari *fakirs*, whose ancestor shah cand came from Makanpur in Oudh. These gaddinashirs let their hair grow and do not marry.

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Who was this Hadjdji Ratan. It appears from combining the extant narratives of over a dozen men who had visited him in his native place from various parts of the Muslim world, that, in the 7th/13th century, there lived at Bhatinda a man, Ratan by name, about whom "it was said that he was a long-lived individual, who had met the Prophet, was present with him at the Ditch (at the siege of Medina in A.H. 6) when the Prophet prayed for his long life, that he was present when Fatima was conducted as a bride to `Ali, may God be pleased with both of them, and who transmitted *hadith*."

We get the following particulars also from some of these narratives about his mode of life, personal appearance, etc. A merchant of Khurasan, who had interviewed him, tells us that Ratan was living under a fufal tree (*peepal* ?- for *fufal* or *Areca catechu* does not fit in with the context) that his teeth were small like those of a serpent, that his beard, whose hairs were mostly white, was like thorns, that he lifted his eyebrows, which reached down to his cheeks, with a hook, that he said he had never been married, and the length of the space occupied by him, when sitting, was three cubits (al-Djanadi, quoted in *Isaba*, i. 1099).

An other merchant, from the same land, found him laid like the young one of a bird, in a large basket, stuffed with cotton, which was hanging from a branch of a huge tree outside the village, and was worked by means of a pulley. He spoke in Persian, his voice being like the humming of a bee.

He referred to all the inhabitants of the big village as his children or grand-children. Contrary to the first narrative, which tells us that he was never married, the second makes him say that he had a large progeny, and in fact, Ibn, Hadjar includes two of Ratan's sons, Mahmud and Abd Allah, among the transmitters of *hadith* from him.

Some of these narratives represent him as having been first converted to Christianity and then to *Islam*. The date of his death is given variously, as A.H. 596,608,612,632 (*Isaba*), 700 (*A'in-i Akbari, Fawat al-wafayat*).

The sayings of the Prophet, which Ratan transmitted from him directly, called *al-Rataniyyat*, were collected in book form and a copy, containing about 300 *hadith*, and dated A.H. 710, was seen by Ibn Hadjar. These were handed down from Ratan by Abu' l-Fath Musa b. Mudjalli al-Sufi, and al-Dhahabi suspected that either he had forged them or that they had been forged for Musa by someone who had invented for him the story of Ratan.

An earlier collection of forty sayings was made, out of Musa's stock, by Tadj al-Din Muhammad b. Ahmad al-Khurasani. Some of these sayings, of which about eighteen are quoted in the *Isaba*, are preserved in manuscripts in Leiden, Berlin and Lucknow, and show traces of both *Shi'ite* (or perhaps better Alide) and Sufic tendencies. Al Firuzabadi had heard them from the companions of Ratan's companions.

The claims of Ratan widely attracted the attention of Muslims in the 7th/13th century, and caused a lot of differences of opinion in Muslim circles in subsequent centuries, as would be indicated by the following list of some outstanding personalities, who expressed themselves for or against his main claim, viz. of being a long-lived Companion of the Prophet.

1. Shaykh Radiyy al-Din 'Ali-yi Lala al-Ghaznawi (d. 642/1244), who associated with Ratan in India and received from him a comb, with the transmission of which the Prophet had entrusted Ratan;
2. Rukn al-Din 'Ala' al-Dawla al-Simnani (d. 736/1336), whom the above-mentioned comb ultimately reached, along with a *khirka* received by 'Ali-yi Lala from Ratan. Rukn al-Din attested this in writing (see *Nafahat al-uns*, Calcutta 1858, 50 with notes of Lari on the passage);
3. Abd al-Ghaffar b. Nuh al-Kusi (d.708/1309), the author of the *Kitab al-Wahid fi suluk ahl al-tawhid*, for which see Hadjdji

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Khalifa, vi, 432, cf. Brockelmann, II, 142 (see *Isaba*, i, 1096);

4. Al-Djanadi (d. 732/1332), the author of the *Ta'rikh al-Yaman;* cf. Brockelmann, II, 234 (in *Isaba*, i, 1096-7);

5. Salah al-Din al-Safadi (d. 764/1363); see above (previous col);

6. Shams al-Din Muhammad b. Ibrahim al-Djazari (d.739/1338-9), the author of *Hawadith al-zaman wa-anba'ihi* for which see Sarkis, *Mu'djam al-matbu'at*, col. 696, is also apparently to be added to this list; see *Isaba*, i, !092;

7. Khwadja Muhammad Parsa (d. 822/1419), see *A'in-i Akbari*, ii, 207 (=tr. Jarrett, iii, 360);

8. Nur Allah Shushtari (about 1010), who maintains that the Sunni opposition to Ratan's claim was really due to (a) Ratan's being a Shi'i, most of whose *hadith* was in praise of the *Ahl al-Bayt* and their partisans, and to (b) the jealousy of the contemporary Sunni 'ulama', who were thrown into shade by the *Sahabi*, who could transmit *hadith* directly from the Prophet (*Madjalis al-mu'minin*, Tehran 1299/1882, 309).

Against:

1. al-Dhahabi (673-748/1274-1348), who attacked Ratan violently in his Tadjrid (quoted in *Isaba*, i, 1087), *Mizan al-i tidal*, i, 336, and *al-Mushtabih*, 215, and even wrote a monograph on the subject entitled *Kasr wathan Ratan* (quoted in *Isaba*, i, 1088-9), in which he insinuated that only those could admit his claim to Companionship of the Prophet who believed in the continued existence of Muhammad (al-Muntazar) b. al-Hasan (the twelfth Imam), and the palingenesis (radj'a) of Ali (see *Isaba*, i, 11091; cf. *Lisan al-mizan*, ii, 452);

2. 'Alam al-Din al-Birzali al Shafi`i (d. 739/1339) (see *Fawat al-wafayat*, i, 163);

3. Burhan al-Din Ibn Djama`a (d. 790/1388, see Brockelmann, II, 136) (quoted in *Isaba*, i, 1101);

4. Madjd al-Din al-Firuzabadi, who was in India about A.H. 785-90 and had visited Bhatinda (in *Kamus, loc cit;* but cf. *Isaba*, i, 1102);

5. Ibn Hadjar al-`Askalani (d. 852/1449), in *Isaba*, i, 1101-2, and in *Tabsir al-muntabih*, Rampur ms, p. 79, also quoted in *Tadj al-arus*, ix, 212;

6. al-Zabidi (d. 1205/1791), in *Tadj al-arus, loc cit.*

Apart from the above literary tradition, the Muslims as well as the Hindus of Bhatinda, have preserved local versions of Ratan's story.

The earlier Muslim version represents him as the Minister of Vena Pal, the Hindu Radja of Bhatinda, at the time of Shihab al-Din Muhammad Ghuri's invasion, when he betrayed the fortress to the Muslims. He was converted to Islam and performed the *hadjdj*. According to a fuller version, still current in Bhatinda, he was a Cawhan Rajput, Ratanpal by name.

He knew by his knowledge of astrology that the Prophet would be born in Arabia and spread Islam. In order to be able to see him, he practiced restraining his breath. After the miracle of *shakek al-kamar* (splitting the moon into two), which he witnessed, Ratan set out for Mecca, was converted to Islam, and lived with the Prophet for thirty years. Then he returned to India and stayed where his shrine is now, continuing the practice of restraining his breath.

Later, when Shihab al-Din Ghuri proceeded to Bhatinda to fight Prithi Radj, the sultan visited the Hadjdji, the saint performed a miracle and became instrumental in the conquest of the fort, shortly after which event he died, at the age of 700 years.

The Hindu version, also still current at Bhatinda, asserts that he was a much-travelled, miracle-working Hindu Sadhu, of the Nath clan, and that his name was Ratan Nath. He won the confidence of the Muslims by manifesting his miraculous powers in Mecca, which he had visited in his wanderings. He then came to Bhatinda, and lived and died there. He was

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buried and his *samadh* was built, which the Muslim replaced by a *khankah*, and called him Hadjdji on account of his visit to Mecca.

Horovitz reconciled these divergent versions in a striking theory: "It may be that Ratan was originally a Yogi, who as such was believed to have been alive hundreds of years and who on becoming acquainted with the Muhammadan aspects of longevity, used them to strengthen his position in the eyes of his Muhammadan followers..... The saint had two faces: he showed that of a long-lived Yogi to the Hindus, that of a companion of the Prophet to the Muhammadans."

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Rath, Brajanat (1936 —)

Brajanat Rath, born in 1936, is an eminent Oriya poet.

Brajanat Rath started his literary career as a poet in the early fifties. He is a poet with leftist leanings. His works cxhibit considerable artistic excellence. Rath has not sacrificed the lyrical grace of his poetry for the sake of experiment. He has the following collections of poems to his credit: *Maru gallop* (1960), *Tinoti niswasar akash* (1962). *Nijaswa samlap* (1969), *Maru golap o anyanya kahita (* 1972) and *Nisabda pratibad* (1977) .

Brajanath Rath was the editor of a periodical called *Kavya* and has co-edited two anthologies of modern verse, *viz, Dhantri (* 1957) and *Samasarnayika Oriya prema kabita* (Contemporary Oriya love poems, 1962). Several of his poems have been translated into Hindi and published under the title *Kanch ka ghar.* He has been associated with a number of literary organisations.

He has received many awards for his literary contribution. The earlier poems of Rath were essentially romantic, but later he eschewed romanticism and propagated a revolutionary ideology. His style is simple and graceful..

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Rath, Chandrasekhar (1929 —)

Chandrasekhar Rath, essayist, novelist and short-story writer, was born in the town of Balangir.

Chandrasekhar Rath, essayist, novelist and short-story writer, was born in the town of Balangir. He took his M.A. degree in 1952 from Lucknow University and joined the educational service of the Orissa government. A widely read man, he knows equally well Oriya, English. Hindi and Bengali languages.

His first articles were in English, but in about 1961 he turned to writing in Oriya. He is

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a writer of excellent essays, which embody fervid intellectualism. *Drusti o darsnana, Asruta swara, Mu satyadharma kahuchi, Uttara aranya, Madhu sandhana* and *Kritadasara swapna* are collections of his essays. His short stories reveal him as a humanitarian and a realist, and have brought him wide recognition. *Aneka banya pare, Ashwarohira galpa, Samrata o anyamane* and *Anya eka sakala* are collections of his short-stories. His novels, which equally bear the stamp of his humanitarianism, include *Jantrarudha, Asurya upanibesha* and *Nabajataka.*

He received the Orissa Sahitya Academy Award for his novels in 1980 and for his essays in 1981. In 1982, he received the Sarala Award for his short-stories.

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Ratha, Govinda (Pandit) (1848 — 1918)

Pandit Govinda Ratha, born at Patapur in Cuttack district in 1848, made notable contributions in the field of nationalism.

Born in Patapur in Cuttack district in 1848, Pandit Govinda Ratha made notable contributions in the field of nationalism from 1871 till his death in 1918. He was the son of Dinabandhu Ratha, a poor conservative Brahmin. He lost his father at an early age. Govinda Ratha had his early education in the village school of Chhatabar.

After completing his studies in the Middle English School at Charchika, he studied in the Cuttack Normal School for three years. Soon after his marriages in Biranarasinghpur Sasan in Puri district, he lost his wife; he did not marry again. He had close personal contacts with Pyarimohan Acharya and Madhusudan Rao, two of Orissa's notable figures in his days.

For sometime he was a teacher in the Night School at Puri. He was offered a job at Cuttack in the Collectorate, but he declined it, thinking that he would be losing his independent spirit under the chains of Government Service Rules. During the terrific famine of 1866, he organised relief operations. He was an honorary teacher in the Pyarimohan Academy at Cuttack for many years.

He was also a member of the Utkal Sahitya Samaj, Orissa's premier literary association. He worked hard to establish the Pyarimohan Academy at Cuttack in 1875. It is now a leading high school in the State.

Govinda Ratha was courageous, intelligent and very simple in his dress and deportment. He studied Sanskrit and also old Oriya literature well. Though he had no occasion to visit any foreign country, he was well informed about the different countries of the world.

He was a social reformer. He was never in favour of caste distinctions and he boldly denounced untouchability. He declared an intellectual war against conservatism and superstitions. Though a stauch Hindu, he had a catholic religious outlook. He was in favour of Western Education as the key of enlightenment and intellectual awakening in India.

The patriotism of Ratha is well known. He communicated the message of nationalism to the people of Orissa through newspapers and publication of pamphlets. He was wholly constitutional in his methods of propaganda, and even high European officers were afraid of him. Service to Mother India was his greatest consideration.

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He was against British imperialism. He criticised the British people vehemently and wrote a satire, 'The Future Sahib'. He was, however, in favour of the British form of government and democracy, to be run only by Indians.

The *Utkal Deepika* and the *Utkalputra*, two nationalist papers, flashed his writings. He textbooks for school children which was a great desideratum in those days and made significant improvement in the field of printing of Oriya.

He was a powerful speaker. He had a great memory, and his speeches were replete with apt quotations from Oriya and Sanskrit works. He published more than one hundred books, and himself wrote about half a dozen good books.

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Rath, Kabisurya Baladeba (1779 — 1845)

Kabisurya Baladeba Rath, born at Bijayanagara Goda in 1779, was an eminent Oriya Poet and scholar.

Kabisurya Baladeba Rath was born in Bijayanagara Goda and got his education under the supersession of his father and maternal grandfather, both of whom were Sanskrit scholars. He was well-versed in Sanskrit. The zamindars of different estates of Ganjam (Jalantara and Athagada) appointed him their chief court poet. For his outstanding poetic gift he was honoured with the title 'Kabisurya Rayaguru'.

Being a gifted poet and scholar of repute he exhibited his talent in various forms of Oriya poetry: chaupadi, chautisa, chhanda, champu and kavya. His *Kishorashandrananda champu is* a unique creation of its kind. It is a beautiful well-knit miniature poem based on the conventional story of the union of Radha and Krishna in the bowers of Vrindavana in which Lalita. the dearest companion of Radha, plays a vital role.

It can be called a miniature song-drama (giti-natya) written in the form of song-dialogues. It contains thirty-four beautiful chaupadis composed in chautisa form in various ragas and raginis befitting the emotion and atmosphere. Besides *Kishorachandrananda champu,* he wrote a large number of chaupadis, jananas, chautisas and chhandas. They were published under the titles, *Chaupadi ratnakara* (Ocean of chaupadis), *Samgita kalpalata* (Divine career of music) and *Kabita kallolini* (River of poetry).

We experience an important tone in these songs and that is evidently the tone of passion for earthy love. Baladeba is chiefly a poet of love-in-union (sambhoga shringara) where lust is preferred to love. The erotic consciousness and word music of Jayadeva's *Gita-Govinda* being the main inspiration, his chaupadis convey the exuberance of erotic love. They are not like the devotional songs of the Vaishnavas. but are songs of life, love, joy and beauty. The same can be said of his *Chandrakala,* a long descriptive fictional poem on conventional theme in conventional rhetoric and style.

But there is the spontaneous emotion of a devotee discernible in his 'Bhajanas' and 'Jananas' where he sings of the glory of the Lord, of hope and despair and anxiety for emancipation. Baldeva had also a sense of humour and was a good satirist. This can be seen in his Hasyakallola (Wave of humour), written in poetic prose. His Chhanda Chautisas are stereotyped long erotic poems.

He is the exponent of a type of folk-song, called 'dhumpa', which is erotic in nature and

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has a close relation with rain. Though this form is an admixture of both the elite and the folk, it is, in spite of its musical appeal, a creation of unrefined, rustic taste. He is no doubt, a major poet in old Oriya literature and in a favourite with the people.

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Rath, Mrutyunjaya (Pandit) (1882 — 1924)

Mrutyunjaya Ratha, born at Dakshina Radhasa district of Puri in Orissa in 1882, was a great traditional scholar of modern Orissa.

Mrutyunjaya Ratha was a great traditional scholar of modern Orissa. He was born in 1882 in the village of Dakshina Radhasa in the district of Puri. he studied at the village pathasala first and in the Rupadeipur Middle Vernacular School thereafter. He then proceeded to Cuttack and underwent training in the Teacher's Training School in 1900. His father, Damodar Ratha, was a highly orthodox Brahmin. Mrutyunjaya married very early and it is gathered that the name of his wife was either Tulsi Debi or Rambha Debi.

He was brought up in an environment of orthodox ideas. But as he grew up, he changed many of the ideas of his earlier days. He was in favour of modern education for infusing a spirit of nationalism into the people of India.

He received much inspiration from Madhu Sudan Rao who was a highly revered personality of those days. His association with Gourishankar Ray, the famous editor of the *Utkal Deepika*, and also with Pyarimohan Acharya helped him much to develop his nationalistic outlook. He was a great scholar in Sanskrit and his reputation reached all sections of scholars and readers in Orissa in those days.

He was a keen student of the *Ramayana*, the *Mahabharata*, the *Bhagavad Gita* and the writings of Mahakavi Kalidasa and others. His translations of 'Kumara Sambhava', 'Mudra Rakshasa' and some other works into Oriya drew the attention of the greatest literary men of his time. Above all, he was a first-rate literary critic. His booklet on 'Sarala Mahabharata', the first great literary work of Orissa belonging to the 15th century A.D., is considered even now to be a significant contribution to Oriya critical literature.

Mrutyunjaya was a great patriot. As a teacher of Oriya literature and language in the school, he was highly respected by his students and also by the eminent literary men of Orissa. He was very simple in his manners and hated ostentation as something antithetical to a noble life.

He believed in the caste system and untouchability in the first part of his life, but his association with Madhusudan Rao and others brought about a change in his attitude and even the question of widow-marriage found support in him. He did not directly participate in the nationalistic movement.

He was strongly in favour of Indian emancipation in a constitutional and non-violent manner. He had no regard for British Officers who had no sympathy for the Indians. He was in favour of a democratic government for India.

Mrutyunjaya was well-known in journalistic circles. His contributions to the *Utkal Deepika*, the *Utkal Hitaisini*, the *Prajabandhu*, the *Utkal Sahitya*, the *Mudura* and other papers brought him unique popularity. He was closely connected with the Utkal Sahitya Samaj, Cuttack.

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He served as a teacher in the Ravenshaw Collegiate School, Cuttack, run by the Government and also as the Head Pandit of the Cuttack Normal School for some years.

He did not visit any foreign country and Orissa was the region of his activities. He was a member of the Royal Asiatic Society.

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Rath, Mrutyunjay (1882 — 1924)

Mrutyunjay Rath, born at Dakshina Rajasa in the district of Puri in 1882, was an eminent Oriya fiction writer, essayist and critic.

Mrutyunjay Rath was born at the village of Dakshina Rajasa in the district of Puri. He was a brilliant student and stood first in the degree examination, and received the title 'Vanibhushan'. He became a Sanskrit teacher at the Cuttack Collegiate School .

Mrutyunjay was a devoted writer who enriched Oriya prose with his essays, biographies, criticism archaeological studies, and translations. He knew Oriya, Sanskrit, Bengali and English.

In the first phase of his literary career he wrote a number of educational books, such as *Odia rachana o anuvada, Engraji-Sanskruta anuvada* and *Odia mulasabdabodhika*. He also wrote a descriptive poem called *Naraja* (1922), a novel called *Adbhuta parinam* (1915), and two collections of essays called *Naridarpan* and *Prabandha-path* (1927).

His other works are *Sarala charita* (1911), *Karmayogi Gourishankar* (1925), *Brahmajna Madhusudan*, which were serialised in periodicals like *Utkal sahitya, Mukura* and *Prajabandhu*.

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Ratha, Ramakanta (1934 —)

Ramakanta Ratha, born in 1934, was an eminent Oriya poet and wrtier.

Ramakanta Ratha eminent poet, studied English literature, taught for sometime as lecturer in English at Balasore and subsequently joined the Indian administrative service. His first collection of poems, *Kete dinara* (1962), contains some of the outstanding poems of our time.

The poet contemplates the world of familiar objects—a prostitute, a tiger, a lantern—with a kind of philosophical detachment. In some poems, he turns inward and evolves a very personal kind of symbolism which was to characterize much of his later poetry.

The voice that speaks through these short, compact poems is the voice of a sensitive,

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though alienated man. The reader is led into a world of strange shapes and forms; a shoe-shine boy eating butterflies, a man playing violin in a desolate house on the sea-beach, a man withdrawing from a ball because of a sprained ankle.

His second and third collections, *Aneka kothan* (Several rooms, 1967) and *Sandigdha mirgaya* (Dublous hunt, 1971) raise profound metaphysical issues but do not offer any solution. In such poems as 'Bagha shikara', 'Ananta shayana,' and 'Bimana durghatanare mrutyu,' the theme is Time, its intransigence and destructiveness. The poet seeks a state beyond death in which he can a least try to understand the life he has lived. But such an understanding is, perhaps, beyond one's glasp and the poet's search for meaning reaches a dead end. Rath's is not a poetry of achieved certainties but of ambiguous possibilities.

In his subsequent collection, *Saptama ruru* (Seventh season, 1977), which won him the Sahitya Akademi Award in 1978, the poetic voice takes a new turn and its symbolism offers a new world of rich and varied experience. His use of common speech rhythms and of Oriya folklore is very effective. On the whole, his poetry is the saga of an inward voyage undertaken with admirable courage.

His latest volume of poetry entitled *Sri Radha* (1985) maps this 'inward voyage', linked with life, death and time in the form of Radha's many appeals to Krishna, with a power and sensitiveness almost rare in modern Oriya poetry.

Ramakanta has been a recipient of many honours besides the Sahitya Akademi Award.

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Rath, Sashi Bhusan (1885 — 1943)

Sashi Bhusan Rath, born at Soroda in the District of Ganjam in 1885, was the first among the journalists of Orissa.

Sashi Bhusan Rath, the first among the journalists of Orissa, was born on 1 January 1885 in a place called Soroda, a small town in the District of Ganjam, situated at a distance of seventy-two kilometres from Berhampur, the most important town in the district. This place is on the banks of the river Rushikulya and the scenic beauty of the locality attracts people from the entire district. The Christian missionaries were attracted to this small town in the 19th century and converted a large number of local people to Christianity. Rath, though born in a family of respectable Brahmins, had developed a modern outlook on account of his contact with the Christians.

Sashi Bhusan had been adopted before he was born. He was the son of Lambodar Mohapatra, but before his birth his grandfather Nilakantha Mohapatra, had pledged to give him away to one Digambar Rath, an uncle of his. His own father, Lambodar, was a patriot and he participated in social welfare work.

He was practising as a Muktear in Berhampur, and as Ganjam was a district in the Telugu-speaking belt of the erstwhile Madras Presidency, Lambodar knew English, Oriya and

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Telugu. Sashi Bhusan was considerably influenced from his childhood by the associates of Lambodar.

Sashi Bhusan had his education in the village school at Russelkunda, now called Bhanjanagar. From there he shifted to Parlakhemundi for his English studies and prepared for the Entrance examination. In 1903, some local zamindars of Ganjam took the lead in organising the Utkal Sammilani or Utkal Union Conference to demand a separate Orissa Province through the amalgamation of the Oriya-speaking tracts lying in the neighbouring Provinces of Madras, C. P. and Berar and Bengal.

Orissa, which was a Division in the Presidency of Bengal, was subsequently transferred to the erstwhile Province of Bihar and Orissa which was created in 1912, but Ganjam was not amalgamated with the Orissa Division, for which the Oriyas of Ganjam were the foremost in the amalgamation movement. Sashi Bhusan, while in school in Parlakhemundi, caught the contagion of the movement and left school to plunge into it.

As a Brahmin belonging to the lower middle class, Sashi Bhusan married Annapurna of Badagoda village near Soroda, an illiterate girl, at the early age of eighteen. She was a pious and conservative lady, but Sashi Bhusan was not very much influenced by her and his modernism was not shaken at all.

Married at an early age, he had to shoulder the responsibilities of life but the little education that he had was not sufficient for earning a moderate income. Not being able to secure a job under the Government—and he was not anxious to secure a Government job on account of his ardent patriotism—he served for sometime in the British Indian Steam Navigation Company which had an establishment at Gopalpur on the Bay of Bengal, and in course of his service with them he travelled extensively on the coasts of India between Bombay and Rangoon.

His yearning to serve the country made him restless in his petty job under the Company, for which he left service and came back to Berhampur. He came in close contact with the local leaders of Ganjam like Harihar Panda and Sribatsa Panda, leaders of the Satyabadi Group like Pandit Gopabandhu Dash, Pandit Nilakantha Das and Pandit Godavarish Mishra and above all, Utkal Gaurav Madhu Sudan Das, the architect of the separate Orissa Province.

At that time the streams of Oriya patriotism and Indian nationalism joined each other, and Sashi Bhusan was a member of the Indian National Congress, while remaining a worker of the Utkal Sammilani.

Sashi Bhusan realised that if the grievances of the people were to be ventilated and brought to the notice of the powers that be, it was necessary to publish them in newspapers; but as there were no newspapers in Orissa the cause of the Oriyas went by default. He therefore, founded a weekly at Berhampur and became its Founder-Editor. This was the birth of journalism in Orissa, and he himself helped the *Satyabadi* Group of leaders to publish their weekly, the Satyabadi, from the Asha Press at Berhampur, which also published an English weekly called *The East Coast* and an Oriya monthly magazine called the *Pradeep* (The Lamp).

A weekly paper could not serve the purposes of a daily newspaper. With great courage Sashi Bhusan converted the weekly paper, the *Asha*, to a daily newspaper in 1928. To put the grievances of the Oriya people before the British rulers of India he published an English daily called the *New Orissa* from 5 May 1933 when it was known from the White Paper published by the British government that the thirty-year-old demand for a separate Province of Orissa was going to be conceded.

The daily Asha and the daily New Orissa were the two first daily newspapers published in Orissa, and Sashi Bhusan Rath was the first Editor of a daily newspaper in the State. He was not only and Editor, he was the producer of a

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large number of journalists who occupy leading positions in the journalistic world today.

Sashi Bhusan was a prolific writer and the pages of his daily, weekly and monthly papers were embellished with his writings. He also attracted literary celebrities like Gopal Chandra Praharaj, Fakir Mohan Senapati, Ram Chandra Acharya, Nilmoni Vidyaratna, Sadashiv Vidyabhusan and Joya Mangal Rath to contribute articles to his papers. He has not left behind any books but his writings, when published, will fill up thousands of pages.

Disgusted with the proselytising attempts of the Christian Missionaries, Sashi Bhusan became a social reformer very early in life and his adventurous journeys to different parts of the country and his contacts with reformers like Sribatsa Panda strengthened his inclinations for social reform. He was a Brahmin and was expected to be caste-ridden, but he got over these pettinesses and espoused the cause of widow marriage and equal status for women in society.

There was a local festival at Soroda in which animal sacrifice was practised, and Sashi Bhusan had it stopped. There was at that time a criminal tribe known as Dandasi and the Government had placed them under legal restrictions. Sashi Bhusan took up their cause, organised conferences with the help of other nationalist leaders and agitated for the removal of these restrictions. His early efforts bore fruit after India became independent.

He was a nationalist and a patriot. He stood for the independence of India and participated in the nationalist movement. He had been elected as a member of the Ganjam District Congress Committee for a term, in which capacity he had organised the District unit of the Congress.

He was the Ward Commissioner of the Berhampur Municipality and a member of the Khallikote College Governing Body. He was twice elected as a member of the Madras Legislative Council and was there from 1921 to 1927.

His activities as a leader of the Utkal Union Conference made him famous throughout the State. He had a great desire for national work, for which he started the daily newspapers, and not being able to make them profitable propositions he sold his paternal properly and invested the money in the movements in which he had participated.

He courted imprisonment during the Civil Disobedience Movement of 1930. He also accompanied Gandhiji for a part of his Harijan March in Orissa in 1934.

Sashi Bhusan was an advocate of industrialisation. He had sold a part of his ancestral property and started a small leather industry under the name of Rath & Co. in Kolaba, Bombay. Not being able to make much headway, he wound up this business and became Manager of Young and Co., Calcutta, where he served for four years.

He had visited Burma in 1930 to study the condition of the Oriyas there, many of whom were from Ganjam district. He submitted evidences before the Philip-Duff Committee and O' Donnel Committee, which were appointed to demarcate the boundaries of the proposed Province of Orissa on the south and north, respectively.

Sashi Bhusan died on 20 March 1943, at a comparatively young age of fifty-eight. During this short span of life, Sashi Bhusan had made such a tremendous impact on the political and journalistic life of Orissa that he is still honoured as the father of Oriya journalism. He had a commanding appearance and personality and he loved the best things of life. It is a tragedy that he did not leave behind a son to keep his tradition alive. The entire State remembers him today. Truly he may be regarded as one of the makers of modern Orissa.

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Information supplied by R. P. Shastri, Editor of the *Orissa Times*.
The New Orissa Files.
The Asha Files.
Information supplied by Sriharsha Misra, Associate Editor of the Janasakti.

Rath, Tarinicharan (1883 — 1922)

Tarinicharan Rath, born at Berhampur in the district of Ganjam in 1883, was an eminent Oriya poet, critic, short story writer and essayist.

Tarinicharan Rath came of a cultured and well-to-do family of Berhampur in the district of Ganjam. He graduated from Presidency College, Madras, and joined government service as a sub Assistant Inspector of Schools. He left the service after two years, obtained a degree in law and joined the bar at Berhampur in 1908. Later, he was appointed as District Munsif, the first Oriya munsif in the Madras Judicial Service.

During his short span of life Tarinicharan, in spite of his busy career as a legal practitioner and judicial officer, devoted himself to literature. He contributed articles on various subjects to *Utkal sahitya*, the leading Oriya monthly. His writings include poems, short stories, historical essays, epigraphy, folk lore and literary criticism. He was also reputed for collecting Oriya folk-tales which appeared in *Utkal sahitya*.

His original literary works include a poetical work called *Rusikulya* and a historical novel named *Annapurna*, dealing with a historical episode of the 16th century; the fight of Prataprudra Deb, the king of Orissa, with Krushna Deb Roy of Vijaynagar and the marriage of Prataprudra's daughter to Krushna Deb Roy. His another published work is *Mohini* or *Utkal bijoy*.

A pioneering work of Tarini Charan is *Utkal sahityara itihas* (History of Oriya literature). The book reveals the author's wide range of study and an unbiased viewpoint. His *Ghumsar itihas* (History of Ghumsar) is also a notable work which speaks of his ability for historical research.

He first brought to light *Madana manjari*, an unpublished poetical work of the celebrated poet, Dhananjay Bhanj (16371701). It was published in 1915 with a learned introduction and notes from him.

A few of his articles written in English also deserve mention. These articles, written on ancient rulers, temples and inscriptions of Orissa, and published in the *Bihar and Orissa Research Journal* and *Ipigraphica Indica*, brought him fame and approbation.

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Ratnakara (9th Century)

Ratnakara was a poet of considerable merit in the court of Jayaditya, kings of Kashmir.

Ratnakara author of *Haravijaya*, was a poet of considerable merit. He flourished in the court of two kings of Kashmir. Jayaditya and

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Avantivarman, who reigned in the ninth century AD. It is stated in Kalhana's *Rajatarangini* that Muktakana, Shivasvami, Anandavardhana (author of *Dhvanyaloka*) and Ratnakara were contemporaries. Ratnakara, has three works to his credit:

(1) Haravijaya is a Mahakavya, probably the longest in Sanskrit literature, having fifty cantos. As its name suggests, it describes the exploits and greatness of Shiva. The poet boasts at the end of this epic that even an ordinary person can become a Sanskrit poet by studying this work. There are two commentaries on this work, one by Vallabhadeva and another by Alaka.

(2) *Vakroktipanchashika* is a short poem containing fifty verses. It is in the form of a dialogue between Shiva and Parvati. The double entendre is profusely used to explain the words of one with those of the other in a manner not intended by the speaker.

(3) *Dhvanigathapanvchika* is ascribed to Ratnakara. It is a commentary on the Gathas (Prakrit verses) found in *Dhvanyaloka.*

Ratnakara earned a sobriquet 'Talaratnakara' for his vivid description of the setting sun and the rising moon as two symbols in the hands of the sky-damsel (Haravijaya, 15.5).

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Ratnakar, Jagannath Das (1866 — 1932)

Jagannath Das Ratnakar, born in 1866, was a famous Hindi poet who initiated the modern era in Hindi literature.

Jagannath Das Ratnakar was a famous Hindi poet who initiated the modern era in Hindi literature. Born in a Vaisya family, he studied Persian for his M . A. Later, he studied law also. He worked as private secretary to Naresh Pratap Singh, Raja of Ayodhya, from 1902 to 1906. He was one of the founder members of the Kashi Nagari Pracharini Sabha and editor, *Sahitya Sudhanidhi* and *Saraswati.*

His poetical works are *Hindola* (swing, 1894), a collection of poems; *Samalochanadarsha* (Essay on criticism; 1919), a poetical translation of Pope's Essay on Criticism; *Harishchandra* (1921), a narrative poem based on Bhartendu's play Satya Harishchandra; *Gangavataran* (The descent of Ganga, 1927), a narrative poem of thirteen cantos; *Udhava-shatak* (1929), a bhakti poem in which Udhava comes to Vrindavan with Krishna's message for gopis. All these poetical works are written in Brajbhasha.

Besides these, he edited *Sudhasar* (1887), a collection of amorous poems by on Hindi poets; *Canthabharan,* a book on poetics: *Sundar Shringar (* 1893), a long amorous poem by the poet Sundar; Hitatarangini (1884). a book on the sentiment of love .

Ratnagkar's prose articles are mostly written on the various topics of poetics or on epigraphy. Mostly he wrote poems dealing with the philosophy of Bhakti which was influenced by the Vaishnava ideology of Madhava. Vallabha and Chaitanya. He held a broader view of Vaishnavism, having Radhakrishna as his personal God.

As a poet of the renaissance. he displayed his eagerness for national awakening. His style was traditional and decorative akin to that of the Riti school of Hindi poetry, and because of the influence of traditional ethics his amorous poems observed a sense of propriety and did not cross the bounds of decency. He certainly belonged to the old order, but did not confine himself to sentiments of love and bhakti only.

He wrote poems on bhakti, *shringar* (love), *riti* (morality) and *vir rasa* (heroic sentiment), and gave an authentic touch to the

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various trends in vogue during his time. He was a rhetorician too with a critical insight, very much evident in his analysis of metre, language and poetic sentiments (rasas).

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Ratnakara Varni (1557 — ?)

Ratnakara Varni, born in 1557, was an eminent Kannada poets of the sixteenth century.

Ratnakara Varni occupies an important place among those poets of the sixteenth century who employed the 'sangatya' metre for their epics. Not much is known about his life. He has stated in his *Bharateshha vaibhava* that he was born a Kshatriya and his father was Mandaraswamy.

He was initiated into the Jaina fold by Charukirti Yogishwara and was led on to the path of deliverance by Hamsanatha, i.e. God himself. Ratnakara Varni was a Jaina, most probably born and brought up at Mudubidara, a town in the Southern coastal belt of Karnataka. He seems to have been known by several other names like Ratnakara Siddha, Ratnakara Anna, and had titles like Niranjana Siddha.

Ratnakara Varni is certainly the author of *Triloka shataka, Aparajiteshwara shataka,* and *Bharatesha charite or Bharatesha vaibhava.* He was perhaps the author of some philosophical songs also. *Ratnakaradhishwara shataka is* also ascribed to him. *Triloka shataka* consists of 128 quatrains. It deals with the state of the universe in accordance with the concepts of Jaina religion.

Aparajiteshwara shataka consists of 121 quatrains dealing with philosophical subjects such as morals, renunciation, soul, etc. *Ratnakaradhishwara shataka,* consisting of 138 quatrains, deals with such aspects as the three gems (ratnatraya), the nature of the soul, the cycle of births and death, family life, renunciation, good and evil.

This is almost a handbook for the followers of the Jaina faith. 238 songs have been attributed to Ratnakara Varni and have been published under the title *Annagalapadagalu* (Songs of the elder brother) or *Ratnakara annala padajati* (Anthology of the songs of Ratnakara). The impact of the vachanas of the Shaiva saints and the kirtanas of the Vaishnava saints is evident.

It is *Bharatesha vaibhava* or *Bharatesha charite* which has brought him enduring fame. It is a lengthy epic consisting of eighty books and 10,000 verses. He has stated that he completed this work within nine months.

Bharatesha vaibhava relates the story of the first Lord Bharata. Bharata's family life, his conquests, his achievement in yoga, his renunciation of worldly pleasures and his acquiring deliverance, all these have been beautifully described in the epic. It is true that the story of Bharata occurs in the earlier works like the *Purva purana by* Jinasena *Adipurana* by Pampa and the *Chavundaraya purana* by Chavundarayas but it is Ratnakara Varni who has raised Bharata to the loftiness of an epic hero.

Here is a grand concept of Bharata never before witnessed in any of the earlier works and which at the same time is unopposed to the religious tenets of Jainism and is a harmonious blending of renunciation (yoga) and pleasure (bhoga).

Ratnakara Varni has, indeed, created a place for himself as one of the greatest poets in the history of Kannada literature. Kuvempu, a great poet of modern times, pays him this tribute: 'When viewed from the point of view of content, poetry and philosophy, Ratnakar Varni, the author of *Bharatesha vaibhava,* seems to get elevated to the status of the epic poets of the very first row.' His epic has rightly

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been translated into English. Hindi, Gujarati, Marathi and other Indian languages.

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Ratneshvara (1654 — 1714)

Ratneshvara, born in Central Gujarat in 1654, was a notable Gujarati poet and sanskrit scholar.

Ratneshvara was a notable Gujarati poet. He was a Shrimali Brahmin from Dabhoi, a town in central Gujarat. He was an excellent scholar of Sanskrit and an able poet in Gujarati. He rendered the whole of the *Bhagavata Purana* into Gujarati verse, strictly following the erudite commentary of Shridharacharya.

The date of composition of the Gujarati version of the first canto of this celebrated Sanskrit work is 1684 and that of the second canto is 1693. Ratneshvara also gave versified translations of some parts of the *Mahabharata*. Moreover, he wrote a number of didactic poems. If the *Murkhavali* (line or description of fools) ascribed to him is his genuine work, then he was living in 1714, the date of its composition.

He has written a number of devotional lyrics and also *Mahina* (Twelve months), describing pangs of separation from and union with God personified as Krishna. Ratneshvara is remarkable for his chiselled verse, especially his verse in syllabic metres in Sanskritised style, which are comparatively rare in Old Gujarati literature.

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Ratno (18th Century)

Ratno, born at Kheda in Ahmedabad, was an eminent Gujarati poet.

Ratno was an eminent poet who lived at Kheda near Ahmedabad and did cloth-printing. He is known by his only published work, entitled *Mahina* (months), describing the pangs of love suffered by gopis on their separation from Krishna. Mahina or Baramasi (Twelve months) is, generally, an erotic poem describing love in separation and delineating the mental and physical condition of a lover in terms of changing seasons, month by month. *Mahina by* Ratno composed in 1739, is a veritable gem of lyrical poetry.

It gives beautiful pictures of nature in various months and describes the agonies of the gopis' heart. In addition to the twelve months beginning with Kartika the poet also describes the thirteenth month— the intercalary month— which has become a new obstacle in meeting with Krishna.

At the end there are a few lines hinting at the ultimate meeting of the gopis with Krishna and their love on union with him. Ratno has written another poem. 'Danalila', describing Krishna's sportive exactions of dana or cess in the form of curd from the gopis. The work is not published and is available only in the manuscript form.

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Rattan Chand (Mahashe) (1875 — ?)

Mahashe Rattan Chand, born at Ludhiana in 1875, was one of the heroes of Jallianwala Bagh.

Mahashe Rattan Chand, one of the heroes of Jallianwala Bagh, was born in 1875. Although born at Ludhiana, his family belongs to Amritsar. Lala Sita Ram Khanna and Parwati were his parents. He had two brothers, Karam Chand and Amin Chand, and two sisters. He had one son, Rajinder Paul Khanna, and one daughter, Lilawati Suri. Mahashe was a Kshatriya and belonged to the Khanna sub-caste. His father, who belonged to the middle-class, was a businessman in Tehsil Phillaur of Jullundur district of the Punjab.

Rattan Chand did not join any school and had his elementary education at home. He never passed any school or university examination. He knew Urdu and had quite often contributed articles in the Urdu daily, the *Partap*, previously goods broker at Amritsar and did not accept any Government service. He was married twice, once to Lakshmi Devi and after her death to a widow, Puran Devi.

Although, he did not use the public platform for making speeches, he missed no opportunity to sing national songs on various occasions. Mahashe Rattan Chand, who was popularly known as Ratto, joined the Bharat Mata Society of Sardar Ajit Singh and worked in close association with him. For sometime also he joined the Congress Party. He donated two thousand rupees and also collected donations for people for holding All India Congress Session at Amritsar in 1919-20.

However, he left the Congress party on the question of the Communal Award and joined the Hindu Mahasabha. He was a staunch Arya Samajist. It was through these organisations that Mahashe carried on his nationalist activities.

Mahashe read some books by Bhai Parmanand ('Hindu Sangathan')and Lala Lajpat Rai (Biographies of Mazzini and Garibaldi). He also read the 'Satyartha Prakash' by Swami Dayanand, Besides, the Arya Samaj leaders like Chaudhary Ram Bhaj, Swami Joginder Paul and Lala Chiranji Lal also influenced his ideas and brought him to the fold of the Arya Samaj.

Mahashe Rattan Chand's period of greatest contribution to nationalism was from 1907 to 1947. As early as in 1907, Mahashe took an active part in the agrarian movement in the Punjab. He sang the famous song 'Pagre Sambhal Jatta' in village and towns.

During the disturbances of 1919, Mahashe Ratto was a leader of mob. He was sentenced to death. This was later commuted to transportation for life. According to the charges mentioned against him by the Martial Law Commissioner, "Mahashe Ratto recited a poem at the meeting of 30th April 1919, was a speaker at the meeting of 6th April, and one of the conspirators who arranged `Hartal' and a big meeting on 5th and 6th April."

He was thus regarded as one of the ring-leaders of Jallianwala Bagh, "who intimated the outbreak with most significant promptitude." (Pearay Mohan—`An Imaginary Rebellion and How It was Suppressed', Lahore, 1920, p. 114).

Mahashe Rattan Chand headed the Ram Naumi Demonstration on 9 April 1919 and opened a common 'Chahabil' for the mob. Next day he again headed a mob going to the Civil Lines under instruction of Hafiz Mohammed Bashir to demand the release of Dr. Kitchlew. He also led a mob which was fired upon during the sack of the city post office.

In the National Bank Murder Case, Amritsar, the Martial Law Court observed, "we could only note that Rattan Chand or Ratto and Bhugga were ringleaders and initiated the outbreak with most significant promptitude, as

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soon as the news of the deportation of Dr, Kitchlew and Dr. Satya Pal, whose lieutenants they are called, became known. We, therefore, sentenced each of the remaining 20 accused as set out in the schedule to death and to the forfeiture of such property as owned by him at the time of the commission of the offence and as is liable to forfeiture."

Rattan Chand remained in the Andamans for about eight years, up to 1928. Thereafter, he was kept in Multan, Lahore and Campbellpur jails. he was released in 1936 after undergoing seventeen years of hard labour. All this did not dissuade him form participating in the Quit India Movement.

The region of Mahashe's political activity was Punjab. Lala Pindi Dass, Mehta Nand Kishore, Sufi Amba Prasad, Sardar Ajit Singh, Dr. Satya Pal and Dr. Kitchlew were among his close associates.

A believer in peace and non-violence, he was much disturbed when the mob murdered some British people in April 1919 in Amritsar. He called the Rowlatt Act a 'Black Act' and condemned the attitude of General Dyer towards the peace gathering at Jallianwala Bagh. According to him, "It was a cold-blooded murder of the Indian by Dyer." He excepted some reforms on the victory of the British in the war but the Rowlatt Act was given as a reward to Indians.

Mahashe was against the caste system as it prevailed in the Hindu society. Although a Kshatriya, he married a Brahmin girl. He not only believed in the equal status of women but even strongly favoured the marriage of the widows. He believed that for the welfare of the Hindu society women must be respected and should have an important place in our society.

In his religious convictions Mahashe Rattan Chand was a staunch Arya Samajist and did not believe in idol worship or other religious superstitions. Similarly his attitude towards social reforms was modern. His Arya Samajist feelings, however did not dissuade him from working whole heartily for Hindu-Muslim unity during the Martial Law Days.

Although against co-education, Rattan Chand wanted education to be on national lines. In his opinion national institutions should be established to create love for the nation in the mind of the Indian youth. He was very much against regionalism and had an all-India outlook. He appreciated the British form of government as the best in the world.

At first he was in favour of Dominion Status but later he stood for complete independence of India. He wanted full encouragement to the cottage industries in order to make villages prosperous and self-sufficient. But at the same time he was not against large-scale industries in India, which could use the raw material which was exported to England. The British officers, according to him, were very highly paid simply because they were white-skinned and Indian wealth taken away to England leaving India poor and helpless, which he regarded as nothing but sheer exploitation.

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Raushan Ara (d. 1342 A.D.)

Raushan Ara is first known Muslim woman saint of Bengal.

She is first known Muslim woman saint of Bengal. She belonged to the first half of the 14th century. Unfortunately, authentic details of her life are not available. According to some local traditions, she was born in a Saiyid family at Mecca.

She came to Delhi along with her brother and a notable saint Shaikh Shah Hasan during the reign of Ghiyasuddin Tughluq (1320-1325).

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She then proceeded to Bengal with her brother and settled at Tragunia. She died in 1342 at the age of 64 and was buried at a village in the Bashirat sub-division of 24 Parganas in West Bengal.

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Raut, Benudhar (1925 —)

Benudhar Raut, born at Harichandanpur in Keonihar district in 1925, is an eminent Oriya poet.

Benudhar Raut was born in the village of Harichandanpur in Keonihar district. He did his M.A. in Oriya in 1949 from the Utkal University and joined a Government College as lecturer in Oriya. Benudhar has written primarily poetry, but he has also to his credit a number of articles on art and literature which appeared in different periodicals from time to time.

As a poet he is basically an experimentalist and has tried diverse techniques. Unlike many of his contemporaries, he does not blindly imitate the new poets of the West.

He believes that problems and their solutions in the east and in the west cannot be the same and they call for totally different approaches. Benudhar does not try to imitate a technique which does not suit the subject. He often seeks to modify the technique to suit his need.

His poetical works include *Pingalarsurya* (1967). He also wrote some essays which, though few in number, testify to the clarity and originality of his thought.

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Rautroy, Satchidanda (1916 —)

Satchidanda Rautroy, born in 1916, was an eminent Oriya poet and story-teller.

Satchidanda Rautroy popularly known as Sachi Rautroy, poet and story-teller, was educated at Calcutta and Cuttack. When he was a student he Joined the freedom movement, and took part in the people's struggle in the native states besides students' and peasants' movements. He was imprisoned twice.

His literary career began when he was barely eleven years of age. Some of his poems were banned in 1939 and 1942. He was also fined under the Press Act. He received his training in Industrial Relations and Social Welfare in Australia and New Zealand under the Colombo Plan in 1952 and again at the International Labour Organisation, Geneva, in 1955.

He worked as the Chief Labour Welfare Officer and later as the Executive Officer of Kesoram Cotton Mills Ltd., Calcutta, for twenty years. He resigned in 1962 and devoted himself exclusively to writing and other cultural activities. He has also been long associated with

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Diganta, a literary quarterly, as editor. He founded the Diganta Museum and Research Centre at Cuttack in 1967.

Author of more than fifty books in Oriya and English, Sachi Rautroy has been quite active in the literary field. Some of the outstanding collections of his poems are *Baji Rout* (1938-42), *Pallishri* (Beauty of the villages, 1941), *Pandulipi* (The manuscripts. 1947), *Abbiyan* (Expedition, 1948), *Swagata* (Soliloquy, 1458), *Kabita* 1962, *Kabita* 1969, *Asiara swapna* (The dream of Asia, 1970), *Kabita* 1971, *Kabita* 1974, *Kabita* 1983 and *Kabita* 1985.

His early poems revealed him as the 'People's Poet' and a socialist realist but afterwards he changed his course to humanism. He became famous for his innovative similes, metaphors and images as well as for his prose poems.

He has also been a successful novelist. He set altogether a new trend with his only novel, *Chitragriba* (1935) which has all the characteristics of an anti-novel. Collections of his stories include *Masanira phula* (Flowers of the burning ground, 1947), *Matira taj* (Taj of the soil, ed 1947) and *Chhai* (Shadow, 1948). Generally his stories, are realistic: they delineate petty but interesting incidents of everyday life, and explore the human psyche. He also wrote a number of essays on trends in modern Oriya poetry and the evolution of values in literature.

Some of his well-known poems and stories have been translated into English and published under the titles *The Boatman Boy and Forty Poems* (1955) and *The Short-Stories of Sachi Rautroy* (1972). Sachi Kautroy travelled widely in Europe, Asia and America. He received several awards for his contribution to literature including the Sahitya Akademi Award in 1963, the Soviet Land Nehru Award in 1965, and the Jnanpith Award in 1988.

He also received the D. Litt. degree *honoris causa* from Andhra and Berhampur Universities. He is, indeed, a major trend-setter in modern Oriya literature.

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Raval, Anantrai Manishankar (1912 —)

Anantrai Manishankar Raval, born in 1912, was a leading Gujarati literary critic.

Anantrai Manishankar Raval has been a leading literary critic. After a brilliant academic career, he became a professor of Gularati literature and retired in 1977 as the Chairman of the Department of linguistics of Gujarat University. He alsoserved for a while as Controller of Languages with the Gujarat Government.

While in service as professor, he produced a number of books on literary criticism. On behalf of the Gujarat Sahitya Sabha, he did maximum annual surveys of Gujarati literature. Among his works are *Sahitya vihar* (1946), *Gandhakshat* (1948), *Sahitya* vivek (1958), *Sahitya nikash* (1958), *Sameeksha* (1958). *Sameeksha* (1962), *Samalochana* (1966) *Granthastha vangmay* (1967), *Taratamya* (1972), *Unmeelan* (1974), *Adi vivechangrantha* and *Upachaya*, a collection of educational and other serious topics.

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He has written a detailed introduction to *Raino parvat*, a play by Ramanbhai Nilkanth. He has compiled and edited medieval works like *Nalakhyan* by Premanand (1951), *Madanmo-hana* by Shamal (1955), and also works of modern poets like Kalapi, Nanalal, Botadkar, Mansukhlal Jhaveri and short story-writers like D. Dhoomketu, Chunilal Vardhaman Shah, Ramanlal Vasantlal Desai, Pannalal Patel. etc.

He has also compiled articles by Dhoomketu, Narmadashankar Mehta. etc. and one-act plays for the Sahitya Akademi. He has edited a number of centenary memorial volumes. His history of medieval Gujarati literature has been well received as a good attempt in that direction. He has also translated a number of short-stories by Tolstoy.

Raval is known for his scholarly criticism and meticulous evaluation of Gujarati literature. His language in criticism is precise, while elsewhere his prose has touches of poetry.

Anantrai Raval received the Ranjitram Gold Medal for his work in the field of criticism in 1955 and the Sahitya Akademi Award for *Taratamya* in 1974.

In terms of both quantity and quality, his contribution to literary criticism in Gujarati is quite significant. He was elected President of the Gujarati Sahitya Parishad in 1980 and has been associated with a number of literary organisations.

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Raval, Chhaganlal Vidyaram (1859 — 1947)

Chhaganlal Vidyaram Raval, born in 1859, was an eminent Gujarati research scholar and poet of repute.

Chhaganlal Vidyaram Raval was a research scholar of repute, who engaged himself in research, looking for old manuscripts and writing commentaries and annotations on them. and editing and publishing the works of medieval poets. He published five volumes of *Prachin kavya sudha* (1922-1924). In these volumes he presented unknown poems of rather well-known poets of medieval Gujarati literature and introduced some of the lesser poets to the reading public. In his introduction he has given all available information about these poets, thus paving the way for further research on them. Besides, he has compiled and edited other compositions of medieval poets in his *Prachin kavya vinod.*

He has written original poems also which have been published in two volumes: *Rasa kallol* and *Rutuvaranan.* The former is a collection of his poems on the 'Rasa' genre, consisting of songs to be recited while dancing. The poems reveal tender human emotions, depict the beauty of nature, and praise deities like Radha and Krishna, Shiva and Parvati and others. In *Rutuvaranan* he has described the beauty of different seasons, and the change in the life-style of people with the change of seasons. One can see the influence of Kalidasa's *Ritusamhar* on the poet. We find enough of originality in his works as he has drawn pictures from contemporary life, besides depending on classical poets.

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Raval, Nalin Chandrakant (1933 —)

Nalin Chandrakant Raval, born in 1933, is a noted Gujarati poet.

Nalin Chandrakant Raval is a note-worthy poet in the post-Independence Gujarati poetry. He studied at Ahmedabad and started his professional career as a college-teacher of English, and has been vocationally active in literary pursuits. His main contribution to Gujarati was during the 50s and 60s. Classicist by taste, he is temperamentally a romantic.

He shows the influence of both Gujarati and English traditional poetry which is one of the sources of his own creative work. His traditional sensitivity and modern sensibility have a combined effect on his expressive style.

His refined taste and innovative spirit in the choice of diction make his poetry remarkable. His mysticism and agnosticism may be seen in his lyrics which make them reflective in turn .

He has to his credit two collections of poems: *Udgar* (1962) and *Avakash* (1972). Some beautiful rural sights and life in urban society are successfully pictured in these two collections.

Besides poetry, he has written some remarkable short-stories which are collected in *Swapnalok* (1977). Though primarily a poet, he is also interested in writing critical essays on the poets and poetry of Gujarati and some European languages.

His critical faculty and scholastic approach are well discerned in the two volumes, *Pashchatya kavita* (1973) and *Anubhav* (1975). As a critic, he is serious in his approach without being pedantic. Nalin Raval, irrespective of the form he chooses to write in, writes with conviction.

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Raval, Prajaram (1917 —)

Prajaram Raval, born in the Jhalawad region of Saurashtra in 1917, was an eminent Gujarati poet.

Prajaram Raval was born and educated in the Jhalawad region of Saurashtra in Gujarat. He was a practitioner of Ayurvedic medicine and Principal of an Ayurvedic Medical College, but from his early childhood he had been a lover of poetry. He began writing poems from his student days, and they were published in *Kumar,* a periodical of repute, which encouraged many young promising writers.

He wrote poems on the beauty of nature, human emotions, and man's spiritual quest. His first took of poems *Padma* (1954), which has a wide range of subject-matter and style, established him as an up and coming poet.

A well-known Gujarati poet Sundaram had by this time settled at Aurobindo Ashram, spreading the message of the master in Gujarat. Many young poets had been attracted to Shri Aurobindo's philosophy and Raval was one amongst them. Hence his poetry took a turn from the material to the spiritual. His second collection of poems *Nandi (* 1964) contains the spiritual message of Shri Aurobindo.

His poems speak of his faith in the evolution of man reaching out to the Supreme. He also gives a glimpse of the celestial lustre that emerges from the supramental. The word

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'Nandi' means prelude. The poems in the book are thus a prelude to the life divine as he writes in one of his poems—a prelude to the arrival of the immortal.

In this collection of poems we have also his translations of three poems of Swami Vivekananda and fourteen poems of Shri Aurobindo. The translations reproduce the beauty and serenity of the original.

In 1970, his third collection of poems *Naivedya* was published. In these poems his horizon widens. We have here a section of poems on love which proclaims that love is the greatest object in this world. The poet, in fact, expresses his love for every aspect of the world—even for darkness, ugly animals, thunderstorms and burning deserts. There is another section where he celebrates the beauty of nature.

He has also translated the *Raghuvansha* of Kalidasa—a lucid piece of work which retains the beauty of the original. Over and above everything, Prajaram. will be remembered as a poet who brought the philosophy of Shri Aurobindo to the doorsteps of Gujarat.

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Raval, Ravishankar (1892 — 1977)

Ravishankar, born at Bhavnagar in Saurashtra in 1892, is an eminent artist who played a pioneer role in the promotion of art and literature in Gujarat.

Ravishankar Mahashankar Raval was a painter and a writer. He played a significant role in enhancing the prestige of the art of Gujarat and making it widely known. Ravishankar, born on 1 August 1892 at Bhavnagar in Saurashtra, was the second son of Mahashankar Raval. He belongs to the Audichya Brahmin community.

Ravishankar's father was a Postmaster and later a Bank Manager at Bhavnagar. Ravishankar's mother, Ujamben, was a noble and sensitive lady. Her touching and picturesque style of story-telling had a deep impact on young Ravishankar's mind. In 1909, Ravishankar married Ramaben and had three sons-Narendra, Gajendra and Kanak.

Ravishankar had his primary education at Rajkot and Bhavnagar and secondary education at the Anglo-Vernacular School and Alfred High School at Bhavnagar. He passed the Matriculation examination in 1909 and joined the Shamaldas College, Bhavnagar. In a short while, encouraged by his Principal, he left the College and joined Sir J.J. School of Art, Bombay, in 1910, where he completed the higher Art Course with the highest award, and the Mayo medal in 1916.

During this period, personal contact with Mahatma Nathuram Sharma and study of the Ramayana influenced Ravishankar's spiritual outlook. During his studies in Bombay, he came across article written by Sister Nivedita, E. B. Havel and Anand Coomaraswamy.

In Bombay, Ranjitram Vavabhai (father of Ashok Mehta) encouraged Ravishankar's artistic aspirations. His painting 'Gurjar Sundari' won the gold medal for him in an art exhibition held at Surat in 1915.

Ranjitram introduced Ravishankar to Haji Mohammad, the Editor of a newly-started Gujarati monthly, *Visami Sadi* (Twentieth Century), in Bombay. Ravishankar gave a new dimension to the *Visami Sadi* by his sketches and paintings.

In 1917, Ravishankar was awarded a gold

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medal for the best painting ('Bilva Mangal') at the Bombay Art Society's annual exhibition.

In 1919, he shifted to Ahmedabad. He drew sketches for Gandhiji's paper the *Nawajivan*. He organised an art exhibition on the occasion of the Gujarati Sahitya Parishad (Gujarati Literary Conference) held at Ahmedabad, making the people of Gujarat conscious of their cultural heritage. He drew a sketch of the proceedings of the Sedition trial of Gandhiji in 1922, which was published in *Manchester Guardian*, London.

In 1924, he started his Gujarati monthly, the Kumar. In 1943, he retired from its editorship and converted it into a limited liability company. He was awarded 'Ranjitram Suvarnachandrak' in 1930 for his singular contribution in depicting the cultural heritage of Gujarat. In 1934, he founded the Gujarat Kala Sangh Chitrashala at Ahmedabad.

In 1936, he visited Japan and contacted many art institutions. From 1936 onwards he was found busy with art activities, including his visits to the Russian artist Nicholas Roerich in the Himalayas (1939), and Shantiniketan (1941).

In 1949, he acted as the Vice-President, All India Association of Fine Arts and Crafts, Bombay, and also the Vice-President, All India Fine Arts and Crafts Society, New Delhi. During 1950-51, he was a member of the Art Advisory Board, Bombay, and a member of the Art Advisory Board, Government of India.

In 1951, he attended the Worked Peace Conference at Vienna. In 1952, he toured the Soviet Union and made a close study of art activities there. He was associated with the Lalit Kala Akademi, Delhi, during 1954-58.

From 1961 to 1966, he was the Vice-Chairman, Lalit Kala Akademi, Gujarat State, and Director, Kal Kendra, Vallabh Vidyanagar. He was the representative of the National Treasures Purchase Committee in Gujarati for one year.

Among his written works are *Haji Mohammad samarak granth* (ed. 1922), *Sol sundar chitro* (1925), *Ajantana kalamandapo* (with others, 1936). *Ajuali raat* (collection of children's stories, with others, 1938), *Chitrashrishti* (1938); *Chitrashiksha* (1940); *Kalakarni samskar yatra* (1947), *Kalachintan* (1947), *K.M. Munshini patrashrishti* (1953), *Kalakarni kalame* (1956), *Bharatiya samskritina pooyak Dr. James Cousins* (Biography. 1959), *Atmakathanak* (Autobiography. 1967) etc.

Kalakarni samskar yatra is an interesting account of his travels in Japan, north India and the Kulu valley. *Atmakathanak* which narrates the experiences of an artist against the background of his times was awarded the 1967 prize of the Gujarat Government. He was the recipient of the Ranjitram Gold Medal (1930) for his contribution to the enrichment of the culture of Gujarat.

Rightly known as the *Kalaguru* of Gujarat, he was made President of the art section of the 13th convention of the Gujarat Sahitya Parishad. The Government of India conferred the title of Padmashri on him in 1966. He won the Soviet Land Nehru Award in 1965 and was made a Fellow of the Lalit Kala Akademi in 1970. Through the establishment of the Gujarat Kala Sangh (1934), he inspired many artists who were his pupils.

In 1965, he was awarded Padma Shri. Also he was awarded the Second Prize of the Soviet Land Nehru Award for his book entitled 'Deethan Me Navan Manavi' (I Saw A New Humanity). He was presented by the Gujarat Lalit Kala Akademi an Address on a Copperplate with a sum of Rs. 1,000/. He was the Chairman, Bharat Kala Mandal, Ahmedabad, and associated with the M.S. University of Baroda in various capacities.

Ravishankar's simplicity and humility have remained his striking qualities. Since his young days his mind has revolted against caste-rigidity and injustice done to the womenfolk.

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An advocate of free thinking, he believes in the basic unity and universality of the soul. Though an admirer of western education, he stresses the necessity of national education, and, more particularly, the need of primary education for strengthening democracy.

He believes in constitutional and non-violent methods in the nationalist struggle and peaceful understanding in international affairs.

He has been against the repressive and autocratic British rule and stood for complete independence but friendly relations with Britain.

An ardent advocate of 'Swadeshi', he is neither against modern industries nor against the machine; but he abhors an indiscriminate use of machines which dehumanises man.

Ravishankar has played a pioneer role in the promotion of art in Gujarat. He wrote about travels and art: 'Kalakar ni Samskar Yatra' (1947), 'Deethan Me Navan Manavi' (1965), 'Kala Chintan', etc. Since 1962, he has continued a series of autobiographical articles ('Jivanpat na Smriti Chitro') in the *Kumar.*

His paintings included 'Gujarat Na Sahityakaro' (imaginary portraits of Gujarati poets and writers), 'Samskar Chitraval' (depicted life of the village-folks), 'Munshi ni Patra Srishti' (paintings of the characters of K. M. Munshi's novels), 'Ajanta na Kala Mandapo' (reproduction of the Ajanta Frescoes), etc.

Rightly known as 'Kala Guru' in Gujarat, he has tried to substantialise the ideals of aesthetic awareness by instructing and encouraging the budding artist, and through his illustrious monthly, the *Kumar,* of which he was the founder-editor.

At present, under the able editorship of Bachubhai Ravat, the Kumar has become a unique cultural institution of Gujarat, through, its paintings and articles on art, literature, history, science, etc.

To express their gratitude, the people of Gujarat have established in 1961 a Public Trust in Ahmedabad, known as Kala-Ravi, to nurture and fructify the ideals of a more beautiful world for which Ravishankar has striven throughout his life.

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Ravat, Bachubhai Popatlal (1888 — 1980)

Bachubhai Popatlal Ravat, born in 1888, was an eminent Gujarati journalist.

Bachubhai Popatlal Ravat was a journalist, an art connoisseur and an expert in printing technology. He did his Matriculation at Gondal

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and worked there as a school teacher till 1919. He joined the Sastun Sahitya Vardhak Karyalaya in 1920, worked for the Navjivan Prakashan Mandir during 1922-23, and joined *Kumar*, monthly magazine started by Ravishankar Raval.

He took complete charge of the magazine from 1943 and managed it till the end. *Kumar* has played a significant role in keeping up the tradition of quality journals in Gujarati with art contents which began with *Vismi sadi*, edited by Haji Mohammed. In this journal the selection of material on painting, sculpture, architecture, music and folk arts as also on astronomy, geography, zoology, botany, physics, etc. was done with a view to shaping the minds of the future citizens'.

Even the selection of creative literature like poems, short-stories, one-act plays travelogues, biographical sketches reveals Bachubhai's aesthetic taste and sense of discernment. Through the Budh Sabha (Wednesday sessions) organised under the auspices of *Kumar*, he has been instrumental in shaping many poets directly or indirectly. He also took interest in the propagation of the art of photography for which he established the Niharika Club.

He was very particular about the faultless printing of Gujarati script, in recognition of his cultural services, he was awayded the Ranjitram Gold Medal in 1948, and the Gujarati Sahitya Parished elected him President of the journalism section at its 23rd session in 1965. He was honoured with Padmashri by the Government of India in 1975, and in 1980 the Gujarat Lalit Kala Akademi felicitated him.

He was associated with the compilation of the Haji Muhammad Memorial Volume, besides the compilation of folk literature in Gujarati. *Kumar*, which has been running for over six decades now, providing a wide range of reading material to its readers every month, is a true memorial to Bachubhai Ravat's contribution in the culture of Gujarat.

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Ravidas (15th Century)

Ravidas was an eminent saint and poet of Hindi Bhakti era.

Ravidas, or Raidas as he was popularly known, preached love of God and religious harmony as the only panacea for the survival of humanity in the fifteenth century. He did not believed in idol-worship and emphasised the search for truth and realisation of the oneness of God.

Ravidas composed many *sabads* in which he expressed his ideas. In each of these he advocates '*Ram Nam Jap*' and extols the efficacy of the *mantra* as the only remedy for salvation. As many as 41 of his *sabads* find place in the *Guru Granth Sahib*.

Ravidas was born in a so-called low caste charmakar family at Varanasi. His father's name was Santokh Das and mother's Kalsi Devi. He had no formal education, but even as a child he was often found engaged in meditation for hours at a time.

Later, he inherited from his father the cobbler's profession, a work pretty hard and with poor returns. But he was not greedy and would make just a pair of shoes a day, sufficient for a living.

Yet, he was generous and if he found a poor man in need of shoes, he gave these to him free. He led a life of faith and devotion

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and considered service to man as service to God.

Because of his birth in a low-caste, Raidas had to face many ordeals in life. He was denied entry in temples and there are many legends how he proved his saintliness. Raidas, it is said, made his Sila (cobbler's stone) float on the Ganga which changed its course to accommodate Raidas when orthodox Hindus objected to his performing last ritses at her banks.

Raidas was a disciple of Ramananda and had a large following. Raja Nagar Mal was one of Raidas's followers. Mira Bai had great respect for him. Sikandar Lodi, it is said, was impressed by his saintliness and teachings and honoured him with presents. Kabir too had a high regard for Raidas. Once when asked on a point about Brahma, Kabir replied.

'I was a child and have crossed over the hazardous path in the lap of my mother. Go and enquire of Raidas, he is older and while he was crossing, the mother even placed a load on his head. He can provide correct guidance—"

Ravidas proved that "irrespective of caste and creed all are equal in the eyes of God and only sinful actions bring bad name and dishonour to a man."

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Ravi Narayana Reddy

——See under Narayana Reddy, Ravi

Ravinder Ravi (1938 —)

Ravinder Ravi, born in 1938, is an eminent Punjabi poet.

Ravinder Ravi full name Ravinder Singh Gill, did his M.A. in Punjabi from the Punjab University. He opted for the teaching profession and taught in India and Kenya. Presently, he is settled in New Ayaush, British Columbia.

Although he has published his book on criticism P*rayogshil kavya darpan* (Mirror of experimental poetry, 1964), and other books like a travelogue, *Simritian de desh* (Lands of memories, 1979), two verse plays, *Bimar sadi* (Sick century, 1974) and *Dar dewaran* (Door and walls, 1981), half a dozen collections of short-stories, *Chravi* (Shepherdess, 1963). *Juram de patar* (Products of crime, 1968), *Shahir vich jangal* (Jungle in the city, 1969), *Kon pratikon* (Angle and anti-angle, l 971). *Maili pustak* (A dirty book, 1973), *Jithe dewaran nahin* (Where there are no walls, 1978), he is best known as a poet of modern sensibility and has published ten collections of poems during the last twenty years beginning from 1961.

These collections are: *Dil darya* samunderon *dunge (Heart deeper than* ocean. 1961), *Bukal vich chor* (The thief in the lap, 1963). *Bindu* (Point, 1965), *Maun hadse* (The quiet accidents, 1967), *Dil transplant ton bad* (The heart after the transplant. 1969), *Shahir jangli hai* (the city is wild, 1970), *Mere mausam de vari* (the turn of my season, 1972). *Jal, hharamjal (*Water and mirage. 1976), *Chitc kakl dhabe* (White *and* black smudges 1978) and *Sima te alash* (The horizon and the sky, 1980)).

Ravinder Ravi is one of the pioneers of the verse-play in Punjabi. His *Bimar sadi* is considered a landmark in this field. He *has* beautifully depicted the general disgust and disillusion of the modern man and is known as an experimentalist in modern Punjabi poetry.

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Ravisaheb (18th — 19th Century)

Ravisaheb, a devotee of the Kabir sect, was an eminent dalit saint and poet.

Ravisaheb was a devotee of the Kabir sect. His name was Ravidas, but like all those belonging to the sect he was called Ravisaheb. He was a saint and his teacher was Bhansaheb. He composed poems in Hindi and Gujarati which deal mainly with the union of the individual soul with the Universal Soul. In his poems he asks people to renounce worldly pleasures and concentrate on the Almighty.

He also explains the philosophical concepts of non-dualism and the nature of the soul. At the same time he writes about the pangs of separation the gopis were subjected to on their separation from Krishna who had left for Mathura.

His main thrust is towards self-introspection and to find God who is already in the heart. We have just to search for Him and we shall find Him. In other words, Ravisaheb was a bhakta and a poet, singing songs of devotion and spurning temptations of earthly life.

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Ravishankar Maharaj

——See under Vyas, Ravishankar Shivaram

Ravi Varma, L.A. (1884 — 1958)

Ravi Varma, born at the Lakshmipuram Palace in Kottayam district in 1884, was an eminent allopathic doctor, Sanskrit scholar and Malayalam writer.

Allopathic doctor, Sanskrit scholar and Malayalam writer, Ravi Varma was born at the Lakshmipuram Palace in Kottayam district. After taking medical degree from the Madras Medical College in 1911 he worked as Assistant Surgeon under the government of Travancore till 1919, when he proceeded to England to study opthalmology. On his return two years later, he was appointed Senior Surgeon in the Eye Hospital at Trivandrum, where he continued until his retirement in 1940. He rose to eminence in his career.

To Ravi Varma's credit are a number of works which belong to three classes, viz. Health Education, Religion and Philosophy, and Literature and Linguistics. Here, only two, both belonging to the last group, deserve mention. One of them is *Prachina Kerala lipikal* which deals with the three scripts formerly used in Kerala and illustrates them with examples taken from ancient works.

In the second. *Aryabhashakalude parasparabandham*, the author elucidates, in the first of its two sections, the close similarity between the' Brahmi and Devanagari scripts on the one hand and different Dravidian scripts on the other, while in the second he brings out the changes that take place when words are borrowed from Sanskrit into Dravidian languages and analyses the form and meaning of the roots of many Dravidian words. This is a thought-provoking book though there may be differences of opinion about the conclusions arrived at by the author.

In addition to the above original works, he edited a number of books. These and the numerous uncollected essays both in Malayalam and English contributed hy him to periodicals are immensely useful to researchers.

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Ray, Annadashankar (1904 —)

Annadashankar Ray, born at Dhenkanal in 1904, is an eminent Oriya and Bengali essayist, novelist, short-story writer, poet and a writer of travel-diaries.

Annadashankar Ray was born at Dhenkanal in Orissa, secured first class Honours in English from Ravenshaw College, Cuttack, and passed the Indian Civil Service examination while still doing his M.A., topping the list of all successful Indian candidates in 1927.

He sought voluntary retirement from administrative service in 1951 to devote himself fully to literary pursuits. In his political philosophy he has been a Gandhite, while in his literary outlook, he has been inspired by Rabindranath.

In his boyhood it became acquainted with the Vaishnavite lyrics of Jayadeva and Vidvapati through his parents. In later years three great Russian writers, Dostoevsky, Tolstoy and Chekiloy, influenced him. A Bengali rendering of a short-story of Tolstoy and an appraisal of Saratchandra Chatterji's essay, *Narir mulya* marked his debut on the literary scene.

Ever since he has grown more and more versatile as an essayist, novelist, short-story writer, poet and a writer of travel-diaries and nursery rhymes. His first published work is *Tarunya* (1928), which gave him a footing as an essayist.

It is noteworthy that he used to write initially in both Bengali and Oriya. *Asamapilca.* published in a periodical in 1930 and *Agun niye khela* (1930) are his first novels while *Rakhi,* his collection of thirty-three poems, was published a year earlier in 1929.

As a poet, he is both romantic and mystic. His other books of poems are *Vasanta* (1932), *Kaler shasan* (1933). *Kamana panchavimsati* (1934) and *Nutana Radha* (1943).

A significant breakthrough in his literary career came with his publication in 1931 of *Pathe pravase,* a brilliant travel-diary of Europe It was serialised in the periodical *Vichitra* during 1927-29, and is a record of a young Indian traveller's first encounter with the life and society of Europe, bringing to light the observations of a pensive but witty artist.

Another travel-diary, *Europer chithi* (1943), is meant for children. *Japane,* his travel-diary of Japan, was serialised in the weekly *Desh* (1958), which won him the Sahitya Akademi Award in 1962. *Fera* is another such diary, also serialised in *Desh* (1965).

As an essayist, Annadashankar is urbane and sophisticated and combines in his style the qualities of two different kinds of prose, represented by Rabindranath and Pramatha Chaudhuri. Lucidity, brevity, rhythm, wit and humour characterise his prose. As an essayist his best known works include *Amara* (1937), *Jiban shilpi* (1941), *Ishara* (1943), *Binur bai* (1944), *Jiyankathi* (1949), *Deshkal-patra* (1949), *Pratyay* (1951), *Nutan kare bancha* (1953), *Adhunikata* (1953) and *Dekhashona* (1989).

He has also published critical appraisals of Rabindranath, Tolstoy and Gandhi in three separate works. *Banglar renaissance* is another important work, first serialised in the weekly *Amrita* in 1973. *Lalan o tnar gan* (1978) and Sanskritir *vivartan* (1984) bear testimony to his interest in folk songs and various aspects of our culture.

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His fiction includes novels and short-stories. *Satyasatya,* epic in form and intellectual in tone, is his most famous voluminous novel in six volumes *Jar jetha desh* (1932), *Ajnatavas* (1933), *Kalankavati* (1934), *Duhkhamochan* (1936), *Martyer svarga* (1940), and *Apasaran* (1940), *India and Europc during* 1927-29 constitute the local and temporal setting of this novel. Badal. thc protagonist, is whimsical and pensivc, while Sudhi probably is the author's *alter ego. Putu!niye khela* (1933) mas he regarded as the concluding part of *Agun nive khela. Na* (1951) and *Kanva* (1953) are his two other novels.

Another voluminous novel is *Ratna o srimati,* the first part of which was serialised in *Desh* in 1957 and the third part concluded in the same weekly after a long interval in 1971. A more significant epic novel which is thematically appealing and closer to our times, is *Krantartarshi.* 'inovel of ideas' in four volumes The first part of the novel appeared in *Basumati* in 1981, while The fourth volume was published in 1988. It deals with the most crucial period of our history, covering the outbreak of the Second World War at the one end and the assassination of Gandhi at the other.

In his short-stories, Annadashankar shows himself as a skilled artist. His best-known collections are *Prakritir panhas* (1934), *Man pavan* (1946), *Yauvan jvala* (1950), *Kamini kanchan* (1954) and *Katha* (1971). 'Though he has never seriously tried to become a playwright, Rater *atithi* (1954) and *Ghaturali* (1955) adduce evidence of how he would have fared in this branch of literature.

Annadashankar is also popular as a writer of nursery rhymes, limericks and doggerels, specimens of which are his *Urki dhaner murki* (1942). Ranga *dhaner khai* (1950) and *Ata gachhe tota* (1974).

In 1980, he was honoured with the Vidyasagar Smriti Award by the Government of West Bengal, and in 1959 he was made a Fellow of the Sahitya Akademi, New Delhi.

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Ray, Bani (1920 —)

Bani Ray, born at Haturia in the district of Pabna in 1920, is a distinguished Bengali poet, story-writer and novelist.

Bani Ray distinguished poet, story-writer and novelist, was born in the village of Haturia in the district of Pabna (now in Bangladesh). Her father was Purnachandra Roy, an advocate of Calcutta and her mother Giribala Devi Saraswati, a reputed woman of letters in the genre of fiction writing.

She had her schooling at the Brahmo Valika Vidyalaya and higher education at Asutosh College, Calcutta. An M.A in English, she worked for a time in the publicity department of the Government of Bengal and thereafter took to writing for a whole-time occupation. She first attracted notice with her book of poems *Jupiter* (1943) which, though penned by a female poet, was nevertheless very bold and forthright in the avowal of passionate love.

Among her novels, numbering more than

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a dozen, special mention may be made of *Prem* (Love), *Kane dekha alo* (Twilight time for seeing the bride) and *Sakal-sandhyaratri* (Morning-evening-night). The last-named was undoubtedly her *magnum-opus* in novel-writing, depicting the life of a woman spread over a whole day from morning till night.

Bani Roy, apart from her creative career in prose and poetry, has also acquired a name for doing research on the life and achievements of Michael Madhusudan Datta. Her *Madhujivaner natun byakhya* sheds new light on the significance of Madhusudan's many-sided innovactiveness in the realm of Bengali poetry, particularly his pioneering role in sonneteering. She herself is highly adept in sonnet-composition after the style and technique of Madhusudan.

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Ray, Bharatchandra (1712 — 1760)

Bharatchandra Ray, born in 1712, was the greatest poet of the eighteenth century Bengal.

Bharatchandra Ray is the greatest poet of the eighteenth century Bengal. Born in decadent Brahmin zamindar family, he left home early and mastered Persian and Sanskrit. Later in life he picked up Oriya, Hindi and the lingo of the Mughal Court. His wandering youth experienced strange vicissitudes of fortune in Burdwan, Cuttack and Puri, until he settled as the court-poet of Raja Krishnachandra of Krishnanagar who gave him the title. 'Gunakar' (Mine of virtuosity).

Striking realism, brilliant humour and artistic embellishments are found in his work. While responding to the popular taste for devotional poetry and the erotic of the urban elite, he lampooned both God and man, exposing the deceptions and follies of life. His verbal felicity, pun and wit, and command of varying verse rhythms made even the prurient an artistic experience.

His important works are *Satyapirer panchali* (Songs praising Satyapir the deity, 1737), *Rasamanjari* (an erotico-rhetorical work translated from Sanskrit, 1750), *Annadamangal* (a trilogy in praise of the food-giving goddess, 1753), *Annadamangal Vidyasundar* (erotic romance), and *Mansimha* (historical romance). The brief *Nagashtaka* (Octet on the Naga) is written in Sanskrit, and the briefer *Chandinatak* is an incomplete play. Bharatchandra's reputation rests on *Annadamangal* and a close reading of the text reveals two significant aspects of the poem. The narrative strongly suggests that it is placed by the poet in a given time and place and its context indicates the continued presence of esoteric religious sects, cults and practices in Bengal.

References to Raja Mansingh perhaps indicate the reign of Emperor Akbar, and Mansingh's war, especially against Maharaja Pratapaditya of Jessore, may even provide a definite date for the story. The religious practice suggested and referred to in the narrative is associated with the changing image of Hinduism in the 16th and 17th centuries and, in particular, with the cults of Shakti and Shiva. The second part of the poem has always been particularly decried as spurious and even immoral.

Annadamangal does not tell an original story. Its material is far too familiar and taken not only from Bharatchandra's predecessors in Bengali poetry, but also from the epics, the puranas and the Sanskrit classics, and narrated with great originality. It is Bharatchandra's

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presentation of details, his juxtaposing the different elements and his shaping the various aspects into a neat whole that turn him into not only a significant, but also a great poet. As a poet Bharatchandra moves between a variety of emotions in the narrative, and his realistic and highly emotional descriptive passages leave a deep impression upon his readers.

Bharatchandra was born at a time when the powerful foundation of the Mughal empire with its order and systematisation had begun crumbling, and an alien race had not only arrived in Bengal but also started taking over the administration. Society had already begun to disintegrate and anarchy had been loosed upon the world.

Annadamangal reflects this historical time and also provides many significant and contemporary particulars which suggest that the narrative in the poem is a necessary product of the demands the poet's time had made upon the individual's life because of the altered historical circumstances.

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Ray, Bipinbihari (1887 — 1975)

Bipinbihari Ray, born at Asureswar in the district of Cuttack in 1887, was an eminent Oriya writer and philosopher.

Bipinbihari Ray belonged to Asureswar in the district of Cuttack. He studied philosophy for his M.A. at Calcutta University and stood first in the examination. He joined Bihar and Orissa Education Service and taught most of the time at Ravenshaw College, Cuttack, from where he retired as Professor of Philosophy. He donated large sums of money to charitable institutions, especially for the cause of education.

He was the author of a large number of essays in Oriya which deal with sociological and philosophical topics. These have been published under the title of *Prabandha sopana*. He is also the author of *Tarkabignana* and *Samajika prabandha*.

In short and measured sentences he conveys profound ideas and is sometimes called the Bacon of Oriya literature. The collection of his essays is a store-house of wisdom and is as such unique in Oriya literature.

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Raychoudhuri, Pramathanath (1873 — 1949)

Pramathanath Raychoudhuri, born at Santosh in the district of Mymensingh in 1873, was an eminent Bengali poet.

Pramathanath Raychoudhuri was born in a family of landed aristocracy at Santosh in the district of Mymensingh, tracing its descent from

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Maharaja Pratapaditya of the Mughal period. Pramathanath lost his father when he was nearly eight and was tutored at home by Bhavani Charan Ghosh (1862-1925), himself a novelist. Manmohan Ghose, elder brother of Sri Aurohindo and a poet and teacher of English at Presidency College, taught him Shakespeare, which aroused his interest in Bengali theatre, histrionics and play writing.

Pramathanath was the best known minor poet in Bengal when Rabindranath 'Tagore dominated the scene Though a follower of Rabindranath, he was scarcely successful in assimilating the literary and aesthetic ideas of Tagore.

He is very often sentimental and also careless of the metrical pattern and sometimes even prosaic in his versification. He had close personal contact with Tagore and Dwijendralal Ray but his temperamental affinity was more with the latter. While the influence of Bankim a best explain his puritan and nationalistic outlook the influence of Dwijendralal is mainly discernible in his plays.

As a poet the peak of his creativity extended from 1890 to 1905; later, he took keen interest in theatre and set up a dramatic club at his native place, Santosh. He was associated with the Bangiya Sahitya Parisat and in 1901 became one of its trustees.

Padma (1898), his first published work, was a collection of fity-five poems. The number of poems rose to sixty-two in the second edition. As a poet, he was rather fanciful than imaginative. Some poems of Tagore's *Manasi* (1890) seem to have been the main source of his inspiration. Soon, he published *Yamuna* (1900) and *Dipali* (1901). *Gan*, containing texts and anotations of his twenty-five songs, was published in 1902 and so also *Arati* and *Dipti*.

His sonnets, as contained in *Giti* (1902), testify to his unwillingness to follow any particular rhyme-scheme of a rigid stanza-form. He simply arranged fourteen metrical lines, forming seven rhymed couplets. *Gouranga* (1902) was an ambitious work and earned him some fame. Divided into six cantos, it portrays the life of Chaitanya and lays emphasis on the human elements of his personality.

In 1905, he published Galpa and Gatha, both containing ballads, 1905 saw the spark of people's discontent and protest, rapidly turning into widespread fiery outbursts against Curzon's policy of partitioning Bengal. Pramathanath was also emotionally stirred and in *Deshabhakti* (1905) recorded his love for the motherland. Two editions of the book, though not a high literary value, sold out within a short period. This forced the government to proscribe it.

Soon came a barren period in his life when he gave up writing, but the poet's voice was again heard in 1913, when came out *Gairik* and his first drama, *Bhagyachakra*. Three volumes of his collected poems were edited by Jaladhar Sen and were published during 1915-16 under the title *Kavya granthavali*. *Pathar* (1914), *Patheya* (1916), *Taj* (1921) and *Nila* (1930) showed his declining power. On his wife's death he spoke in a whispering voice in *Smaran* (1937) but soon his voice choked.

Apart from *Bhagyachakra* he wrote four other plays, *Hamir* (1915), later named *Chitoroddhar*, *Akkel selami* (1916), Jayparajay (1918) and *Dilliadhikar* (1924). Some of his plays were staged in Calcutta theatres. His prose works include two short-stories and a few articles and book reviews, all published in periodicals.

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Raychoudhuri, Sarojkumar (1903 — 1972)

Sarojkumar Raychoudhuri, born in 1903, was an eminent Bengali novelist, journalist and writer of short-stories.

Sarojkumar Raychoudhuri eminent novelist and writer of short-stories, graduated from Calcutta University and took to journalism. He worked for two dailies, *Krishak* and *Navasakti*, after which he joined the *Anandabazar Patrika*. Later, he edited two literary journals, *Vartaman* and *Anukta*.

His best known novels are a trilogy called *Mayurakshi, Gnhakapoti* and *Somiata* which appeared between 1935 and 1938. Portrayed against the background of the Vaishnava Bairagi-sect, the trilogy deals with the family life of Rasamoy, Gaurhari and Lalita. They provide a realistic picture of the life of the peasants of Rarh or western Bengal.

In the novels which he wrote in the forties, *Kalo ,ghora (The* black horse). *Satabdir abhishap* (The curse of the century) and *Anushtup chhanda* (The anushtup metre) he is concerned with middle class Bengalis. In *Kalo ghora* he draws his portrait against the background of the Second World War. Srimanta, the hero. comes from a low level in society and quickly moves to the top.

He buys the house of his former master and earns a lot during the days of the Bengal Famine of 1943. His actions are immoral but that does not prevent Indrani, the daughter of his former master to admire him. Srimanta is the representative of the middle class in Bengal during the forties.

In *Anushtup chhanda* the novelist portrays the love of an unattached elderly couple. We are shown their inner life and an unexpected romance at the twilight of life. Sarojkumar Raychoudhuri will also be remembered for a few short-stories and a bunch of thought provoking essays on men and society.

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Raychoudhuri, Upendrakishore (1863 — 1915)

Upendrakishore Raychoudhuri, born in 1863, was a fine scholar of Bengali, Arabic, Persian and Sanskrit.

Upendrakishore Raychoudhuri second son of Shyamsundar Ray, was a fine scholar of Bengali, Arabic, Persian and Sanskrit. In his childhood he was called Kamodaranjan, but when a distant uncle, Sriharikishore Raychoudhuri, adopted him, he was renamed Upendrakishore. The boy had his early education at his native village, and graduated from Presidency College, Calcutta, in 1884.

He showed early promise in arts and creative writing, with an equal aptitude for music and science. His first literary appearance was with a prose writing in 1883. It was about a fly (macchi) which appeared in *Sakha*, a children's monthly, edited by Pramadacharan Sengupta.

Later, in 1913, he brought out a prestigious children's magazine, *Sandesh*. His inventive brain produced a new and more developed method of block making for printing, and his technique of halftone for illustrations received wide recognition and his name was recorded in the *Encyclopaedia Britannica*.

Upendrakishore's love of music was no less and he was a composer and notation-maker of repute. His 'Jago purabasi' (Get up citizens) became a popular Brahama sangeet. Some of his

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articles on music were published in *Prabasi* (monthly).

His mastery over the other arts was also remarkable, and his use of water colour and oil in painting and other western methods were widely admired. He illustrated Tagore's long poem, *Nadi*, with seven drawings, and was also the illustrator for Sitadevi and Santadevi's *Hindustani upakatha* (1912).

Upendrakishore was geared to the lofty tradition of the Raychoudhuri family. He inspired a whole band of writers and artists, musicians and scientists, including his son Sukumar Ray, daughter Sukhalata Ray and grandson, Satyajit Ray, the famous film-maker.

He did not write many books, but his mythological stories retold are superb in presentation with self-drawn illustrations. His other works include *Sekalerkatha* (1903), *Chheleder Ramayana* (1907), *Chheleder Mahabharata* (1909), *Tuntunir bai* (1910) and *Chhotoder Ramayana* (1911).

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Ray, Dasarathi (1806 — 1857)

Dasarathi Ray, born in 1806, was an eminent Bengali poet.

Dasarathi Ray popularly known as Dasu Ray had no formal education, knew English very little, and began his career as a Kaviwal in the party of Akshava Bayltini of Peela a village, district Burdwan, where he lived at his maternal uncle's house.

True lover of Kavi-songs, he was deeply impressed in the songs of Haru Thakur, whom he regarded as his Ghuru. He became famous as a Kaviwal, and his love-relation with Akshaya Bilyatini, a woman Kaviwal of lower society, earned him a bad name. His maternal uncle Dewan Ram Jiban Chakraborty employed him in his office.

He left the job and, ignoring all social obligations, joined the party of Akshaya and became a rival of Nilkanth, the most famous Kaviwal of his time. Dasarathi was not happy with vulgarism which was one of the main traits in the Kaviwal poetry.

Once he felt so humiliated in the rivalry with Nidhiram Sunri that he decided to change his line and came to the field of Panchali in the year 1835. In Panchali. the technique was to sing, dance and explain the objects The subject was mainly religious, but it included the current social topics also.

Prior to Dasarathi, Ganganarayan Naskar, Lakshmikanta Biswas and Thakurdas Datta were famous as Panchali poets. But Panchali was modernised and popularised by Dasarathi alone and he was regarded as an outstanding poet in this form. He earned tremendous fame and popularity in his life as a great Panchalikar. The subjects he dealt with were the stories of Krishna, Rama, Shiva and Shakti and the social events of his time other than the story-based Panchalis. he composed many songs.

The influence of Dasarathi is very much noticeable in the compositions of Rasikchandra Roy, Brajamohan Roy, Manmohan Basu, Krishnadhan Dey, Nandalal Roy and other Panchalikars of the late period .

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Niranjan Chakrabarti, *Unbimsa satabdir panchalikar o Bangla sahitya.*

Ray, Debi (1938 —)

Debi Ray, born in 1938, is an eminent Bengali Poet.

Debi Ray along with Shakti Chattopadhyay and Malay Roychoudhury masterminded the Hungry coup' in Bengali poetry during the sixties. His lyrics are almost brittle and his feelings are transmitted into anguished dribblets. This might be the reason who subsequently he broke off from the other members of the Group and branched out into a completely new area of his own .

Debi Ray has participated in the programmes of Doordarshan and All India Radio. His poems have been translated into English, Spanish, German, Russian, Urdu, Hindi, Marathi. Oriya, Gujarati and Tamil and published in many magazines and journals in India and abroad.

Debi Ray's published works include *Kolkata* o ami/*Manush*, manush (1971), *Samprotik tinjan* (1973). *Debi Koyer kabita* (1980), *Bhrukutir biruddhey eka* (1983). *Unmad sahar* (1984), *Ei-sei-tomar desh* (1986), *Putul nacher gan* (1987) *Arrogant From Birth* (Translated into Enghsh, 1978). *Srikanta* Vermar *kabita* and *Poems by Debi Roy.*

He has participated in various poetry seminars, workshops, recitals, meetings symposia etc, and has been the convener and organiser of the Indian Writers Association .

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Ray, Dinendrakumar (1869 — 1943)

Dinendrakumar Ray, born at Meherpur in the district of Nadia in 1869, was an eminent Bengali detective novelist.

Dinendrakumar Ray was born in the village of Meherpur in the district of Nadia, West Bengal. He studied at Mohisadal High School and Krishnanagar College, and was later employed in the court of thc District Judge of' Rajsahi. He was encouraged by Rajanikanta to translate into Bengali an English edition of a French novel. He spent two years at Baroda (1898—1899), teaching Bengali to Aurobindo.

He became thc sub-editor of *Basumati* in 1900 and then its editor. He was also the editor of a monthly magazine .*Nandan kanan.* He became famous as a detective novelist, introducing the famous detective Robert Blake to his readers in his *Rahasya lahari siriz*. The number of novels in this series is ahout two hundred and seventeen .

The following books written by Dinendrakumar are worth mentioning; *Basanti* (stories; 1898). *Hamida* (1869), *Pat* (detective stories 1901), *Ajoy Singher kuthi* (1901) *Sachitra arabya upanyas* (1909), *Palli chitra* (1904), *Palli baichitra* (1905). *Chinese Dragon* (1914), *Naveb mahasava* (1994) and *Dhevykir kirti* (1995).

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Ray, Gourishankar (1838 — 1917)

Gourishankar Ray, born at Dikshitpara in the district of Cuttack in 1838, was an eminent Oriya journalist, poet and writer.

Gourishankar Ray was born in a Bengali family at Dikshitpara in the district of Cuttack. After receiving informal education in Oriya, Urdu and Persian in his native village, he came to Cuttack for studies, whereafter he joined a college at Hoogly for higher studies. He returned to Orissa, joined the Commissioner's Office, Cuttack, as a clerk, and later rose to be a 'translator' in the Cuttack Collectorate.

With the help of a few friends he set up the Cuttack Printing Company and started editing *Utkal deepika*, a weekly newspaper, for the benefit of the people of Orissa. He was associated with the paper for more than half a century, and is regarded as the father of journalism in Orissa.

Utkal deepika became the centre of socio-cultural and political activities in the state. A good number of classical and puranic literature in Orissa, written on palm leaf, was decaying. He collected' the material and got it printed with correct reading and notes.

He was a great lover of music and ancient literature of Orissa and made the colloquial language a powerful vehicle of expression and evolved an effective prose style through his editorials.

Besides, the ancient Oriya poems edited by him with suitable notes speak of his literary merit. One of the builders of modern Orissa, he ushered in the dawn of a new era through his dedication and ceaseless efforts for half a century.

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Ray, Gauri Shankar (1838 — 1917)

Gauri Shankar Ray, born at Dikhitapara in the District of Cuttack in 1838, was a prominent Oriya journalist, a great patriot and social worker.

A name to recollect and remember in the history of Oriya literature and language, Gauri Shankar Ray was born in July 1838 in a village called Dikhitapara under Asureswar Pargana in the District of Cuttack. A pioneer in the field of Oriya journalism, Ray was also a great patriot and social worker.

His sense of duty alone enabled him to

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break the age-old sluggishness of the Oriya people, which is why he was popularity known as 'Karmabir' Gauri Shankar.

Mahadev Prasad Roy was his grandfather and Sadasiv Prasad Roy was his father, and it is said that his forefathers came to Orissa in the 16th century from the District of Burdwan in Bengal. This educated family maintained a good social status and the members of the family were in the Government service. Sadasiv Roy served in the Cuttack Civil Court.

Gauri Shankar's early education commended in the village *pathasala* which he completed at the age of eleven. He learnt writing the Oriya alphabet on palm leaf. He had his schooling in the Cuttack High School. After the Entrance examination he went to Hooghly for higher studies and was admitted to the Hooghly College where he studied for two years; but before the examination he left Hooghly and came back to Cuttack, as his father asked him to do.

It is interesting to note that in those days when rail and other communications did not exist, Gouri Shankar travelled from Balasore to Hooghly on foot. He was a bright scholar throughout his student life and was the recipient of a Junior Scholarship of Rs. 8/- per month. Beside Oriya, he studied Persian and Urdu in his primary stage.

Gauri Shankar, who rose to prominence in the nationalist and literary life later on, had a very humble beginning. Nobody would believe that he served as an Assistant Teacher in the Balasore Zilla School just after leaving the Hooghly College, where Utkal Gaurab Madhusudan was his student.

In 1859, he left Balasore and served as a clerk in the office of the Revenue Commissioner, Cuttack. After some years, he was appointed as a Translator in the Cuttack Civil Court on a monthly salary of Rs. 100/- per month. In 1882, finally he retired from Government service.

Gauri Shankar was influenced by ancient Oriya literature, including the Puranas, poetical works of Upendra Bhanja and many other medieval poets, and the writings of Sanskrit poets. Among his colleagues and contemporaries who influenced his ideas and in turn drew inspiration from him were Banamali Singh, Radha Mohan Patnaik, Jagamohan Lal, Peary Mohan Sen, Deenanath Bandopadhyaya, Bichitrananda Das, Jaganmohan Das, Fakirmohan Senapati, pravakar Vidyaratna, Govinda Chandra Patnaik, Kapileswar Vidyabhushan and Dwarkanath Chakravarti.

His was a successful life devoted to the cause of education, social service, nationalism, improvement of Oriya language and literature and the establishment of a religion based on a synthesis of all the great religions of the world.

During his life of seventy-nine years, Ray achieved excellence in many fields of human activity and knowledge. His patriotism and nationalism were born of a sense of social responsibility. As a social reformer with a fighting spirit he was in favour of Western education.

He urged the British Government to set up schools and colleges in various parts of the State and it was mainly due to his efforts that T. E. Ravenshaw, the then Commissioner of Orissa, established the Ravenshaw College, Cuttack, a Medical School, a Survey School and a Normal School in Orissa. Gauri Shankar realised that the people should be educated before any reform could be introduced. He raised his voice of protest against all acts of social injustice and superstition.

He supported widow-marriage and female education and he condemned caste distinctions and untouchability. His ideas of social reforms were based on his religious belief. He believed in the worship of one Supreme Being. He realised that the object of every religion is the same, only the ways are different. He accepted the Brahmo religion under the influence of Devendranath Tagore of Bengal.

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He organised meetings of the Brahmo Samaj at Cuttack. In religious matters he was fearless and always fought against elements that stood in the way of the welfare of the society.

In nation-building work Gauri Shankar was no less heroic. As the first Editor of the first Oriya weekly, the *Utkal Dipika*, Gauri Shankar proved his ability and as a journalist wielded his pen in the cause of the country for about fifty years. Opposed to regionalism, Gauri Shankar fearlessly criticised the unjust acts of the British Government in the pages of the weekly. To him 'Swarajya' was the birthright of every Indian.

The writings of the *Utkal Dipika* proved his unflinching loyalty towards his motherland, and T. E. Ravenshaw was struck with amazement by reading his outspoken editorial against the Government. He employed the *Utkal Dipika* in the reconstruction work of Orissa. Through the efforts of Gauri Shankar Roy, Bichitrananda Das and Jagamohan Patnaik the Cuttack Printing Company press was started (Lithograph Press), as a result of which the *Utkal Dipika* took its birth.

As Editor of the *Utkal Dipika*, Gauri Shankar spread the national consciousness, organised relief to the famine-stricken people, tackled the language controversy of 1869, encouraged writing of Oriya text-books for school, participated in the controversy between Upendra Bhanja and Radhanath Ray, associated himself with various public enterprises of a socio-economic character.

He formed for the purpose of constructive work the 'Orissa Society' in 1817 and the 'Utkal Sabha' in 1882, and co-operated with Ramchandra Das in opening the 'Brahman Samiti' in Puri. In addition, he started a boarding house for students of Cuttack, for which he himself bore all the expenses. He started a Girls' School and a Dispensary also.

In 1905, he attended the Indian National Congress, and from 1908 onwards he devoted himself wholeheartedly to the service of the motherland. The construction of the present Town Hall in Cuttack was his achievement and it stands as a fitting memorial to his nationalistic spirit. Ray not only persuaded his colleagues to write text-books but himself wrote several such books.

Founder of the 'Utakal Ullasini Sabha' and the 'Cuttack Society' Ray was awarded the title of 'Rai Bahadur' by the British Government in 1916 in recognition of his life-long struggle and meritorious services in various fields. Always kind-hearted and ready to help, Ray passed away on 5 March 1917 after a full and glorious life.

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Ray, Hemendrakumar (1888 — 1963)

Hemendrakumar Ray, born in 1888, was widely known as an adventure and detective story writer in Bengali.

Hemendrakumar Ray, son of Radhikanath Ray, started his literary career at the age of fourteen. From the very beginning he was deeply associated with almost all the important literary magazines, including *Basudha*, *Janmabhumi*, *Nabya Bharat*, *Manasi*, *Marmabani*, *Bharati*, etc.

His first story 'Amar kahini' was

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published in *Basudha* in 1903. He used to assist Manilal Ganguli, editor of *Bharati,* one of the very prestigious literary journals of his time. Hemendrakumar was very much interested in dramatics and music, and was the editor of a theoretical journal, *Nachghar.* He composed songs and some of them were included in *Sita* (1924), a play by Jogeshchandra Chaudhuri (1887-1948).

He also dramatised *Dhruhatara,* a novel by Jyotindramohan Sinha in 1931 and it was staged successfully. Hemendrakumar had written a farce, *Premer premara* which was staged in the Minerva Theatre of Calcutta. He, in the first phase of his literary career, wrote a book of poems consisting of sixty-eight poems. He also translated *Omar Khayyam* from an English version into Bengali. But his stories and novels were more popular than his other writings, and all such writings were essentially for the adults.

In fact, he started writing initially adult-literature only, and began to write for children around 1920 in *Mauchak,* a children's magazine. His first adventure writing *Jaker dhan* appeared in it and made him popular with young readers. In fact, he introduced adventure in Bengali literature for the first time in its true sense.

He wrote about a hundred books, the chief among which are: Adult writings: *Pasra* (1915), *Madhuchakra* (1917), *Aleyar alo* (1918), *Jaler alpana* (novel, 1919), *Aloklata* (1920), *Sindur chupri* (1921). *Mala chandan* (1922), *Rasakali* (novel, 1922), *Jhader jatri (* 1923), *Benojal* (1924), *Sunyatar prem (* 1932).

Children's writings: *Jaker dhan* (1920), *Abar jaker dhan (* 1933), *Ajab deshe amala* (Carroll's *Alice in Wonderland* adapted, 1934), *King Kong* 1934, *Adrishya manush* (HG Wells' *The Invisible Man* adapted, 1935). *Joyantar kirti (* 1935), *Joyantar pratimurti (* 1935), *Dragoner duhswapna* (1939), *Andhakarer bandhu* (1941), *Bhut aar adbhut* (1943), *Manush gara daitya* (adaptation of Mrs. Shelley's *Frankenstein,* 1944), *Dersho khokar kanda* (1947), *Bishalgarerdhushaasan* (1944), *Count of Montikristo* (adaptation of Dumas' novel, 1951), *Satyikarer Sharlok Homes* (1954), *Joyantar adventure* (1959), *Ratrir yatri (*1961).

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Ray, Jagadananda (1869 — 1933)

Jagadananda Ray, born at Krishnanagar in 1869, was a well-known scientific prose writer in Bengali literature.

Jagadananda Ray is a well-known scientific prose writer in Bengali. He was educated at Krishnanagar and took teaching as his profession. He came in close contact with Rabindranath Tagore and was employed as an ordinary service-man for the Tagore estate .in Slaidaha, East Bengal, and later engaged as a private tutor to Rathindranath Tagore, son of Rabindranath who was much pleased with his scientific knowledge and simple method of teaching. Soon Jagadananda was appointed a teacher at the Santiniketan school.

Inspired by Tagore, he began writing books mainly for children on scientific matters, but they attracted the adult readers also. With his whole life given to the Visva Bharati School, Jagadananda rose to be its first principal. He wrote many books and mostly on science.

He kept alive the trend of writing popular scientific prose, which was first started by Akshaykumar Dutta (1820-1886), and developed later by Ramendrasundar Trivedi (1866-1919).

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His scientific inquisitiveness appeared first in three scientific questions published in *Sadhana* (1892), edited by Rabindranath. One question was answered by Upendrakishore Raychoudhuri in his article, 'Dipasikha', in the same journal in July 1892.

Jagadananda's writings began to appear in almost all leading journals which included the prestigious *Bangaldarshan, Bharati, Prabasi* and *Pradip*. Though science was his chief subject, he wrote on other subjects also, such as *Kanak path* (1918), *Chutir bai* (1932) and *Sahitya sopan* (1932). He wrote a detective story, *Dalil churi*, which was awarded the Kuntalin prize in 1903.

His other works include: *Prakriti parichaya* (1911). *Prakritiki* (1919), *Bijnaaner galpa* (1920), *Gachpala* (1921), *Baijnaniki* (1921), *Mach. beng, sap* (1925), *Bijnan parichaya* (1927), *Aryakahini* (6th ed., 1932). *Sabda* (1939), *sthir biduut* (1953).

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Sukumar Sen. *Bangla sahityer itihas,* 1958.

Ray, Jogeshchandra (1859 — 1956)

Jogeshchandra Ray, born in 1859, was an eminent Bengali educationist and versatile scholar.

Jogeshchandra Ray was an educationist and versatile scholar. He passed the M.A. examination of Calcutta University in 1883 in Botany and served as lecturer at the Calcutta Madrasa, Presidency College and Chittagong College. Then he joined Ravenshaw College and rose to the position of Professor. He retired in 1919 and settled at Bankura.

Throughout his long life Jogeshchandra devoted himself mainly to the study of Hindu astronomy, Bengali grammar, old Bengali literature and Vedic lore, and wrote a large number of books and articles on them and other allied subjects both in English and in Bengali.

In recognition of his profound knowledge of Sanskrit in general and Hindu astronomy in particular, the Pandit Sabha of Puri conferred on him the title of 'Vidyanidhi'. The University of Calcutta honoured him with the D. Litt degree (*honoris causa*) in 1956 at a special convocation held at Bankura. Jogeshchandra was associated all his life with Vangiya Sahitya Parishad in various capacities including its Vice Presidentship and Presidentship.

Some of his important works are *Amader jyotishi o jyotish* (Calcutta, 1903); *Bangla bhasa—vyakaran* (Calcutta, 1910-12); *Bangla sabda kosa* (Calcutta. 1915); *Kshudra o vrhat* (essays on science, Calcutta, 1919); *The First Point of* Asvini (astronomical work, Calcutta, 1934); *Chandidas charit* (ed. Calcutta, 1937); *Ancient Indian Life (Calcutta,* 1948); *Siksha prakalpa* (Calcutta, 1948); *Kon pathe* (essays, Calcutta. 1952); *Pauranik upakhyan* (Calcutta. 1954); *Ki likhi* (essays, Calcutta, 1956); and *Puja parvan* (Calcutta, 1957).

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Ray, Kalidas (1889 — 1975)

Kalidas Ray, born in 1889, was a prominent scholar and a Bengali poet and critic of the Rabindra era.

Kalidas Ray was a scholar and a Bengali poet of the Rabindra era. He was born in a Vaishnav family, connected to Lochan Das, famous biographer of Srichaitanya. He graduated from Scottish Church College, Calcutta, in 1910. He first started his career as Headmaster at Maharani Swarnamayi School at Ulipur in Rangpur district.

As a teacher he served many institutions and finally the Mitra institution (Bhowanipur branch. Calcutta) where he taught until retirement. He received the 'Kabisekhar' title from the Rangpur 'Sahitya Parishat' in 1920, and was awarded Jagattarini' and 'Sarojini' gold medals by the University of Calcutta for his works in Bengali.

He was admitted to a posthumous Doctoral degree *(honoris causa)* by Burdwan University. He also received 'Desikottam', the highest degree of Visva Bharati. His first collection of poems *Kunda* (a kind of flower, in 1908) was not very promising, but the successive collections, *Kisalaya* (1911), *Parnaput* (1914), *Braja Benu* (1915), *Ballari* (1915), *Ritumangal* (1916), *Kshudkunra (* 1920), *Rasakadamba* (1923), *Lajanjali* (1924), *Haimanti* (1934), *Baikali* (1910), etc. bear distinct traits of his poetic life.

He was an admirer of poet Rabindranath Tagore. A note of submissiveness as well as an element of Bhakti' is found in his poems. His experiences of teaching, social and national problems, household life in Bengal, current events, new interpretations of characters from the epics and personal joys and sorrows are the themes of his poems.

In one of his poems 'Seshkatha' the poet says: 'The hope and trust, reminiscence and dream, eternal pain and vision of the heart of the Bengalis have been reflected in my songs.' Rabindranath's valuable observation on this poet is to be noted: 'Your poems are sweet and pleasant like the soil of Bengal. Your mind is full to the brim with deep love for Bengal.' But Kalidas is not only a poet.

As a critic also he has a place in Bengali literature. His critical works are original and thought-provoking. *Prachin Banga sahitya (vols. I,* 11 & 111), *Banga sahitya parichaya, Sarat sahitya, Padavali parichaya, Sahitya prasanga (vols. I & II)* are his critical works. He was also a good translator and rendered many English poems and Sanskrit kavyas into Bengali.

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Ray, Kamini (1864 — 1933)

Kamini Ray, born at Vasanda in district of Bakharganj in Bengal in 1864, was the greatest women poets.

Kamini Ray probably the greatest of the women poets who wrote during the first quarter of this century, was born at the village of Vasanda in the district of Bakharganj. Her father was Charucharan Sen, a noted literature. In 1881, she passed her B.A. with Honours in Sanskrit from Bethune College, Calcutta, and took to teaching immediately thereafter. In 1898, she was married to Kedarnath Ray, a civilian, who died a year later.

Kamini took to writing poems in her early youth but her first poetical collection, *Alo o chbaya,* appeared only in 1889. The rest of her

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works include *Nirmalya* (1891), *Pouraniki* (1897), *Gunjan* (1904), *Malya o nirmalya* (1913), *Ashoksangit* (1914) and *Jibanpathe* (1930). *Dip-o-dhup*, published in 1929, is an omnibus volume which includes poems from her other works. She also wrote a few brilliant essays, but they never appeared in book form.

In her early works Kamini Ray writes of the romance of youthful love, the hesitancy, the doubt, the hopes and the frustrations of the young woman. *Ashoksangit is a* collection of sonnets which express the deep sorrow of a mother who has lost her son. *Jibanpathe*, also a collection of sonnets, is in three parts: *Sahajatra, Ekela* and *Jhara phul. Most* of these sonnets ruminate over the amours of lost youth and loneliness. *Pouraniki* contains one short play on Ekalavya and two poems, 'Dhrishtadyumner prati Drona' and 'Ramer prati Ahalya'. In the later poems she adopts a moralistic tone and her style becomes increasingly aphoristic.

Unlike most other poets of her time. Kamini Ray shuns effusiveness and exhibits remarkable restraint. even when she is expressing intensely personal emotion. Her language is simple, shorn of all ornaments, but it always bears the stamp of her sincerity.

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Ray, Manindra (1919 —)

Manindra Ray, born in 1919, is a leading Bengali poet.

Manindra Ray is a leading Bengali poet of the forties. A graduate in 1940 of Calcutta University, he came in close contact with the world of cinema as an Assistant Director. From 1961, he served for about two decades as the Joint Editor of the Bengali weekly *Amrita*. Recipient of the Sahitya Akademi Award for his long poem *Mohini adal* (Enchanting veil) in 1959 and of the Soviet Land Nehru Award in 1970, he is a prolific writer of poetry.

His important books of verses are *Trisanku Madan* (The dangling Cupid, 1939), *Ek Chakshu* (The one-eyed, 1942), *Chhayasahachar* (The shadow companion, 1944), *Setubandher gan* (The song of bridge building 1948), *Krishnachura* (1955), *Amil theke mile* (From the rhymeless to rhyme, 1958), *Mukher mela* (A fair of faces 1959), *Atidur alorekha* (The distant line of light) and *Jamaye rakter dag* (The shirt with blood-spots, 1977).

Writer of two poetic dramas, he has also edited two anthologies of poems. He has recently published his memoirs about contemporaries.

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Ray, Manmath (1869 — ?)

Manmath Ray, born in the district of Mymensing in 1869, was an eminent Bengali dramatist.

Manmath Ray was born in the district of Mymensing (now in Bangladesh) and educated at the Universities of Calcutta and Dacca. Even before the end of his academic life his dramas were staged at professional theatres in Calcutta.

He has written more than one hundred

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dramas in Bengali, covering diverse themes—mythological, romantic, historical, social and political. Above all, he introduced the modern form of the one-act play into Bengali literature.

His dramas are generally action-packed, fast-moving, directly expressive and objective. He readily responds to topical situations. Even when he treats mythological themes like the fight between the gods ad the demons, he symbolises India's struggle for independence against the British regime.

To a great extent he modernized the conventional mythology to a great extent. For his contribution to dramatic literature he was awarded the honorary degree of D. Litt. by two universities of West Bengal.

His major works include *Muktir dak* (1924), *Chand sadagar* (1927), *Karagar* (1930), *Mahabharati*, (1943) and *Ekankika* (one-act plays. 1955).

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Ray, Matilal (1882 — 1959)

Matilal Ray, born at Chandernagore in Hooghly district in 1882, was an eminent revolutionary freedom fighter.

Matilal Ray, son of Biharilal Ray, was born on 6 January 1882 in French Chandernagore in Hooghly district. The family belonged to the Chauhan clan of Chhetri Rajputs who had settled permanently in Chandernagore years ago. Matilal received his education in the local *pathasala* and in the Free Church Institute, Calcutta, but did not continue his studies after 1898 when he was drawn into the vortex of the revolutionary movement.

In his early life, he was influenced by the Ramakrishna Mission and was gradually drawn into the political movement under the influence of prominent nationalist leaders like Surendranath and Bipin Chandra Pal, and revolutionary leaders like Brahmabandhav Upadhyaya, Kanailal Datta, Satyendra Kumar Bose, Aurobindo Ghose, Ullaskar Datta and Narendra Nath Bhattacharya (better known as M.N. Roy.

Although he had no formal education, he read with interest religious scriptures, Indian philosophy and Sanskrit literature. It seems that his views on education were deeply influenced by Sanskrit learning which he vigorously encouraged in his later life.

While in School Matilal became associated with Bengali revolutionaries and joined the group which was active in Chandernagore, then under French occupation. Following the Bengal partition he threw himself wholeheartedly into the revolutionary movement, organized 'Shivaji Utsab' at Chandernagore in 1906, took part in smuggling arms to Kanailal in prison, and as the leader of the Chandernagore group kept contact with Rash Behari Bose and Aurobindo at Pondicherry and helped Rash Behari Bose in his escape to Japan in 1915. Evidently he believed in the violent overthrow of the British Raj which was planned by Rash Behari Bose.

In the 1920's, he served his connections with revolutionary groups, took up constructive work on Gandhian lines, and founded the 'Prabartak Sangha' which sought to impart religious and technical education and to promote small indigenous industries.

In fact, the Sangha established and managed a printing press, furniture-making

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industries and weaving and spinning centres, Matilal edited the *Prabartak*, a Bengali journal founded in 1915, and launched the *Prabartak*, an English weekly, in 1931.

Until his death in 1959 Matilal remained in obscurity and continued constructive work, and wrote numerous articles on his experiences as a revolutionary, on Indian philosophy, and on Ramakrishna and Vivekananda.

Matilal Ray was a disillusioned revolutionary who earnestly took up constructive work, however symbolic, as a method of India's salvation, and is remembered mainly as the founder of the 'Prabartak Sangha'.

A man of ascetic temperament, he influenced a generation of young men who joined the Sangha and built it up as a well-knit organization, which hardly made much impact on the country's economy.

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Ray, Niharranjan (1903 —)

Niharranjan Ray, born in 1903, is an eminent Bengali scholar, art-critic, historian and writer.

Niharranjan Ray scholar, art-critic, historian and writer with a wide perspective took his M. A. in Ancient History Culture and Archaeology from the University of Calcutta in 1926 and later became the Bagiswari Professor of Indian History, Art and Culture at Calcutta University. He took his D. litt. from the University of Leyden in 1936. He wrote several books on Buddhism: *Brahmanical Gods in Burma* (1932), *Sanskrit Buddhism in Burma* (1936), *Theravada Buddhism in Burma* (1937) and *Maurya and Sunga Art* (1945) in which he tried to relate art to general and social activity.

His *Rabindra Sahitya Bhumika* (An introduction to Rabindranath's literature, 1941), and *Bangalir itihas: adi parba* 1949) for which he received the Rabindra Award in 1951, are important works in Bengali. He also wrote a book on Tagore in English. entitled *An Artist in Life.* which won him the Sahitya Akademi Award for 1969.

He was Professor at the University of Washington. St. Louis, U.S.A. in 1952 and later a visiting Professor to many western and eastern Universities. He received the national honour of Padmabhushan in 1962. He also served as Director of the Indian Institute of Advanced Study, Simla, for a period of five years (1965-70).

Recipient of many honours and awards in India and abroad and a close associate of Rabindranath, Niharranjan had a long association with the Asiatic Society, the Jnanpith and many other literary and cultural organisations.

Niharranjan was a scholar of wide range and acute sensitivity. Apart from his contribution to historical studies and art criticism, he wrote with a sense of discernment in Bengali and English. His *Bangalir itihas* gives a comprchensive picture of life involving the whole population concentrating particularly on the lower and wider strata of society—a study of the people, dealing with life as caught in the historical perspective and socio-political changes and in religious practice. art and literature .

Niharranjan had written for several periodicals in Bengali on 'Tagore before his *Rabindra sahitya bhumika* was published. 'This book-length study was an extended version of his earlier essays with some new writings added to them. Here was an attempt to analyse Tagore's works in a historical perspective.

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bringing out the interaction of his environment and literary works.

The study of Rabindranath was taken up again in *An Artist in Life* on a more compreshensive scale. The Sahitya Akademi's citation on the book; read: For its deep insight into the many facets of the genius and personality of the myriad-minded poet, for its masterly analysis and lucid exposition, the work has been hailed as an outstanding contribution to contemporary Indian writing in English.'

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Ray, Nikhilnath (1865 — 1932)

Nikhilnath Ray, born in 1865, was an eminent Bengali historian.

Nikhilnath Ray eminent historian graduated in 1892 and passed his B.L. in 1897. He started his career as a lawycr in Berhampur and thereafter moved to the High Court in Calcutta. Later, he became the Naib of Cossimbazar.

His first work was a book of poems called *Rajput kusum (*1884*)* in which he depicted the lives and heroic deeds of twelve Rajput heroes. Among his other works are *Asruhar* (A garland of tears, 1886). *Dr. Ramdas Sen* (a biaography, 1886). *Murshidabad kahini* (1887), *Mahabharat-anukramanika* (1907), *Itikatha* (1908), *Kabikatha* (Parts I and 11) and *Prithviraj.* He edited the *Aaitihasik chitra* for seven years, the *Swasti* for four years and *Pal/ ibani* for a few fears.

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Ray, Prafulla Chandra (Sir) (1861 — 1944)

Prafulla Chandra Ray, born at Raruli-Katipara in Khulna district in 1861, was an eminent social reformer, writer and journalist.

Prafulla Chandra Ray (popularly known as Acharya P.C. Ray) was born on 2 August 1861 in a Kayastha zamindar family in the village of Raruli-Katipara in Khulna district (now in Bangladesh). His grandfather, Anandalal, was a Sheristadar at Jessore and acquired considerable landed property.

Although an orthodox Hindu, Anandalal gave his son, Harish Chandra, a liberal education, who read English literature with D.L. Richardson and Sanskrit with Ramtanu Lahiri. Harish Chandra managed his landed estates well, opened a loan office in the village which collected the small savings of the rural people at a fixed rate of interest, and had and annual income of about ten thousand rupees.

Harish Chandra held liberal views and took a keen interest in his son Prafulla Chandra who was brought to Calcutta in 1870 and admitted in the Hare School. In Calcutta Prafulla Chandra came in contact with Western liberal ideas, joined the Brahmo movement and became a staunch supporter of social reform.

Prafulla Chandra spent his early life in Calcutta as a student of the Hare Scholl, the Albert School. the Metropolitan Institution and

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the Presidency College. In his autobiography entitled 'Life and Experience of a Bengali Chemist' he writes of his school days: "I was always of studious habits but by no means a book-worm. The prescribed text-book never satisfied my craving...My eldest brother, who was now at the Presidency College, added largely to the stock of books already in my father's library...I soon contracted a taste for the rich and copious English literature...I was also a regular reader of the three leading weekly newspapers of those days—the *Samaprakash* (Bengali), the *Amrita Bazzar Patrika* (then bilingual), and last but not least the *Hindu Patriot* edited by the famous Krishnadas Pal."

After passing the Entrance examination in 1879, he joined the Metropolitan Institution, and attended Chemistry classes at the Presidency College. In 1882, he left for England as a Gilchrist Scholar and took the degree of B.Sc. from the Edinburgh University in 1885 and D.Sc. in 1887. He also held the Hope Prize Scholarship in 1887-88. Dr. Ray returned to India in 1888 and joined the Presidency College as a Lecturer in Chemistry on 1 July 1889.

As a teacher, P.C. Ray was eminently successful and sustained a generation of scholars. He devoted his spare time to research of *Ayurveda*, got in touch with the great French Chemist Berthelot, instituted a vigorous search for manuscripts bearing on the subject, and published 'The History of Hindu Chemistry', Vol. I, in 1902. He also published his autobiography in two volumes, in 1932 and 1935.

When an educational career seemed more attractive than a business career to the educated middle class, P.C. Ray, brought up in a zamindar family, turned to business, founded the Bengal Chemical and Pharmaceutical Works in 1892, and laid the foundation of the Indian Chemical Industry. The Bengal Chemical was made a limited liability company with a capital of two lakhs in 1902; in 1944, it had a capital of twenty lakhs and employed about 5,000 workers. The Bengal Chemical exits today as a monument to P.C. Ray's entrepreneurship.

In 1904, the Government sent him to England to visit research laboratories in Europe. In 1912, he again went to England as a representative of the Calcutta University to attend the Congress of the Universities of the Empire.

In 1916, he joined the newly established College of Science of the Calcutta University as the first Palit Professor of Chemistry and attracted young scholars who were deeply influenced by his remarkable personality. When the Indian Industrial Commission was set up in 1916 he gave evidence before it and pleaded for State aid to Indian Industries. Knighted in 1919, he was elected President of the Indian Science Congress in 1920.

Although he met Gokhale and Gandhiji, active politics did not attract him. P.C. Ray was in the forefront of social activities and constructive work, and devoted his entire life for the uplift of the masses. In 1922, he took an active part of the Khulna famine relief and the North Bengal flood relief. He undertook frequent tours in the country between the 1921 and 1926, popularising National Schools and the Khadi and small industries.

In fact, he never lost contact with rural Bengal and remained a staunch advocate of cottage industries all his life, and never ceased using coarse Swadeshi cloth. Between 1931 and 1934, he was President of the Bangiya Sahitya Parishad. In 1936, he retired from the Chair of Palit Professor, and died on 16 June 1944.

Prafulla Chandra was indeed a remarkable personality who was held in great esteem by the people. Simple, shy, unassuming, almost a Gandhi in personal life, he was also a rationalist thinker, a great scientist and an entrepreneur. He built up a modern chemical industry and inspired a generation of scholars, notably Jnan Ghosh and Meghnad Saha.

As a rationalist, he advocated widow-marriage and fought against untouchability. Deeply moved by the poverty and misery of the rural people he passionately clung to

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constructive work and led a life of self-denial. He was a prolific writer and contributed articles on science and literature in learned journals. A bachelor, he lived an ascetic life and gave away his savings in public and private donations, and was rightly hailed by his countrymen as the 'Acharya'.

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Ray, Radhanath (1848 — 1908)

Radhanath Ray, born in 1848, was the father of the new era of Oriya literature.

Radhanath Ray is fondly described as the father of the new era of Oriya literature. He lost his mother at the age of eight, an event which left him melancholy and desolate. A brilliant student, he passed the Entrance examination from the Balasore High English School and was admitted to Presidency College, Calcutta. But ill-health and poverty compelled him to give up studies and join the Balasore High English School as a teacher in 1864.

In 1869, while he was working as a teacher, he passed the Intermediate Examination. Then he worked at the Puri Zila school. At Puri his acquaintance with Madhusudan Rao, a promising and brilliant student of the School, subsequently turned to be a life-long literary friendship.

In 1872, he became Deputy Inspector of Schools of the Balasore district. It was because of his encouragement and inducement that the first monthly literary journal of Orissa, the *Utkal darpan,* was published from Balasore under the patronage of his friend, Prince Baikunthanath De. Ray proved to be a devoted officer and was made Joint Inspector of Schools of Orissa, which was then part of Bengal.

Radhanath's creative genius flourished in poetry, essay and translation for a period of over forty years. His poems created a tradition with a new outlook, and profoundly influenced many a young poet and writer of subsequent years. Radhanath's art is a treasure-house of various themes and experiences, and his poems give probably the most graphic account of Orissa and its manifold beauties.

His first poems were written in Bengali. A collection of these appeared in 1873 under the title *Kabitabali.* Subsequently, as a part of the new wave in Oriya literature, and in a way promoting it. he turned to Oriya and became the first important modern poet of Oriya literature.

Within a period of sixteen years from 1880, he wrote his famous kavyas: *Kedar Gouri* (1886), *Chandrabhaga (*1886*), Nandikeswari* (1887), *Usha* (1888). *Parvati* (1891), *Chilika* (1892), *Mahayatra* (1893), *Darbar* (1896) and *Jajati Keshan* (1898), as well as an excellent translation of *Meghaduta.*

Radhanath released Oriya poetry from conventional style, rhythms and old bondages. He used a language varied and easily understood by readers. He rejected play on word as a poetic device and simplified the poetic diction. He often used colloquial words which add to the strength of the language. He used figures of speech such as alliteration, simile, metaphor and hyperbole, but only sparingly. He was the first poet in Oriya to use blank verse in his incomplete *Mahajatra.*

Oriya literature before Radhanath seldom reflected the local colour. He is the first major poet to turn to the scenic beauty of rural Orissa. His description of lakes, rivers, and valleys of Orissa were extremely appealing and colourful. The description of the beautiful lake, *Chilika*, in the poem of the same name, the Mahanadi

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Valley in *Mahajatra*, the descriptions of Puri and Balasore in *Chandrabhaga* and *Usha* are rich in colour and detail.

Radhanath is also regarded as the first prose essayist and writer of travelogue in modern Oriya literature.

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Ray, Rajkishore (1914 —)

Rajkishore Ray, born at Chhatabar in the district of Puri in 1914, is an eminent Oriya short-story writer, critic, essayist and dramatist.

Rajkishore Ray, essayist, short-story writer, critic and dramatist, was born in a middle-class family in the village of Chhatabar, district Puri. He holds M.A. degrees in both Oriya and English. and has taught at various colleges in Orissa.

His story collections include *Neela lahali* (Blue wave 1940), *Ashoka chakra* (The wheel of *Ashoka*, 1944). *Jayashri* (Victory, 1947), *Manara mrunala* (Lotus of the mind, 1952) *Shonita kavya* (The song of blood, 1954). A'di *purusha* (The promotive man, 1960), *Paraka chandana (Mud* and sandal paste, 1963) *Ehi ki* dev *ayatana (Is* this a temple, 1973), *Bikacha satadala* (The full-blown lotus), *Madhyarnara marupathe* (On the desert at mid-day) and *Jeevana sangita* (The song of life).

Ray was a prominent story writer in the forties and the fifties, and continuously wrote in leading literary journals such as *Sankha, Chaturanga. Sahakara* and *Nava-Bharata.* Though his influence as a story writer has declined recently, Ray is still writing. His early stories such as 'Kalinga shilpi' (The artist from Kalinga) are highly romantic in theme and ornate in style.

Later, Ray showed an awareness of contemporary social evils—poverty, class-struggle, corruption, prostitution, and so on. Some of his stories, such as Acharya thile boli' (But for the Acharya) and Bouli', show his remarkable sense of humour and satire.

Ray has a commendable sense of dialogue and economy of expression, but his ornate style sometimes seems too pretentious to portray the life of the lower-middle class. However, he offers his readers a variety of themes and is competent to turn any trivial incident of life into a story.

Rajkishore Ray has been associated with many literary organisations. He was Secretary of the Orissa Sahitya Academy and later its Vice-President, and subsequently Vice-President of the state Sangeet Natak Academy.

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Ray, Rajkrishna (1849 — 1894)

Rajkrishna Ray, born in 1849, was a poet playwright, story-teller, actor, translator and editor.

Rajkrishna Ray the first Bengali who made writing his means of livelihood, wrote much more than any of his contemporaries. He was at once a poet. playwright, story-teller, actor, translator and editor.

Today Rajkrishna's reputation rests on his plays. His first play, *Patibrata,* appeared in 1875. His other plays include *Haradhanu bhanga, Prahlad-charitra. Bamanbhiksha* and *Naramedha yagna.* He wrote most of his plays for the *Bengal National*, the *Bina*, and the Star theatres .

Haradhanu bhanga was written in five or six days on a request from some actors of the Bengal Theatre. In this play he employed a new metre which came to be known as the Gairish chhanda. Rajkrishna Ray also wrote some lyrical plays and farces.

Of his lyrical plays, *Laila Majnu* (1892) and *Benazir Badre Munir* (1893) bore the influence of French stories. Some of his farces were staged at the Bina Theatre which he had founded. Of his farces Dwadash Gopal (1878), *Daktarbabu* (1890) *Ballune bangali bibi* (1890) and *Juju* (1890) are well-known.

Most of his writings are in verse. *Abasar sarojini* in two parts, published in 1876 and 1879, is his most famous collection of poems. Other collections are *Giri sandarshan* (1870). *Agamani* (1871), *Nibhrita nibas* (1878). etc. *Bangabhushan* (1874) is an anthology of sonnets celebrating many famous personalities from Ballal Sen to Michael Madhusudan Dutt. He wrote a number of songs which appeared in two collections *Bharatgan* (1878) and *Gan* (1888) which were extremely popular in his time.

His multifarious interests and acquaintance with various subjects are proved by his *Bharatkosh* (1880-92) written in collaboration with Saratchandra Dev. It is a volume dealing with the puranas. art, philosophy, religion. medicine. astrology. etc. He also wrote *Rusiar itihas* (1885) a history of Russia. He translated the *Mahabharata* and the *Ramayana* in Bengali verse. James Macpherson's *Poems of Ossian* were partially translated as *Ashwayancr kavitavali.*

Most of his poems have an undercurrent of nationalism. They reflect his sorrow at India under foreign domination. He was good at writing prose as well. He wrote a few novels and short-stories. Mention should be made of *Hiranmavi* (1880) *Kiranmavi* (1881) and *Pratiphal* (1893).

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Ray, Ramshankar (1838 — 1917)

Ramshankar Ray, born in 1838, was an eminent Oriya poet, novelist, dramatist and short story writer.

Ramshankar Ray was born in a Bengali family of Orissa, and had his schooling at the village school, where he acquired some knowledge of Oriya rhetoric and prosody. Afterwards, he studied at a Bengali High School in Cuttack, and at Ravenshaw College from where he graduated. He started his career as a clerk, but soon he studied law and became a lawyer.

In 1875, when he was editor of *Utkal*

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madhupa, an Oriya monthly magazine, his 'Prematari', a long poem, was serialised. He started writing two novels, *Saudamini* and *Unmadini*, for the journals *Utkal madbupa* and *Indradhanu* but left them incomplete.

A Bengali drama, *Ramabhiseka*, inspired him to write plays in Oriya. In fact, he became the first playwright in Oriya. His purpose was didactic. He studied the *Vedas*, the *Smriti*, the *Ramayana*, the *Mahabharata*, the *Bhagavata*, *Chaitanya-charitamrita* and *Gitagovinda*.

He borrowed stories from ancient literature and turned them into popular dramas. He adopted the structure of western plays and was the first in Oriya to use blank verse in Kanchi Kaveri. He also used Hindustani 'ragas' and 'raginis' for embellishment. Ramshankar dominated the scene of Oriya drama for thirty-seven years from 1880 to 1917, and set a new trend, which influenced later dramatists like Veer Vikram Dev, Padmanav Narayan Dev, Bhikaricharan Patnaik and Kamapala Mishra.

Ramshankar has seventeen works to his credit. Among them ten are plays: *Kanchi Kaveri (1882)*, *Vanavala* (1882), *Ramavanavasa* (1891), *Yugadharma* (1892), *Kamsavadha* (1896), *Visamodaka* (1900), *Kanchanmali* (1904), *Chaitanyalila* (1906), *Lilavati* (1912) and *Ramabhisheka* (1917); two dance dramas: *Badaloka* (1913) and *Visva yagna* (1916); and two farces: *Kalikala* (1883) and *Budhavara* (1892). The historical and mythological plays of Ramshankar reveal his genius. He also wrote a novel called *Bibasini* (1891) which was published in *Utkal prabha* and became very popular.

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Ray, Sarat Chandra (1871 — 1942)

Sarat Chandra Ray, born at Khulna district in 1871, was the great Bengali anthropologist.

Sarat Chandra Ray, the great anthropologist, was born in an educated Kayastha zamindar family in Karapara, a village in Khulna district, Bengal (now in Bangladesh), on 4 November 1871. At the age of fourteen he lost his father, Purna Chandra Ray, a member of the Provincial Judicial Service.

Being the son of a Munsiff on transferable service, he had to change one school after another, like the Pirozpur High School, Barisal, Basirhat High School (24-Parganas) and Purulia Zilla School (Purulia). He passed the Entrance examination from the City Collegiate School, Calcutta, in the First Division in 1888.

He did his B.A. Honours (with English and Philosophy), M.A. (in English) and B.L. from the University of Calcutta in 1892, 1893 and 1895 respectively. He died a widower on 30 April 1942, leaving behind his son, R.C. Ray, an anthropologist, and an unmarried daughter.

At the end of his educational career Sarat Chandra became the Headmaster of the Dhalla High School, Mymensingh, in 1895. Coming to Ranchi as the Headmaster of a General Mission School, he finally decided to join the Bar of the Judicial Commissioner, Ranchi, in 1898. He built up a good legal practice. But the hardships of the Mundas impelled him to delve deep into anthropology.

Between 1912 and 1939, he wrote more than 50 articles in reputed journals and 7 books entitled 'The Mundas and Their Country' (1912), 'The Oraons of Chotanagpur' (1915),

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'The Principles and Methods of Physical Anthropology' (1921), 'The Birhors' (1925), 'Oraon Religion and Customs' (1928), 'The Hill Bhuiyas of Orissa' (1935), and 'The Kharias' (1937, in collaboration with his own, R.C. Ray). He started a quarterly journal, *Man in India*, in 1921.

His erudition enabled him to win the Kaiser-i-Hind medal in 1913 and the title of Rai Bahadur in 1919. He was appointed University Reader for three consecutive years (1919-21) by the Patna University. Till now none else except Sir Jadu Nath Sarkar has been appointed for three successive terms by that University. Sarat Chandra was also elected a Foundation Fellow of the National Institute of Sciences in India, President of the Anthropological Sections of the Indian Science Congress (1920) and of the All-India Oriental Conference (1932 and 1933).

Elected from the Non-Mohammedan Rural Constituency in Chotanagpur Division in 1920, he remained an active member of the Bihar and Orissa Legislative Council from 1921 to 1936. He was elected to the Bihar and Orissa Provincial Committee to confer with the Indian Statutory Commission, 1928, and the Indian Franchise Committee, 1932.

He promoted the cause of national integration by making a pioneering study of some of the important tribes of India. Verrier Elwin wrote that he "stood far above petty squabbles, the regional jealousies, the self-centered egoism....There was no pride in him".

He knew the joys and worries of the aborigins of Bihar and Orissa and was the first scholar to draw attention to their dormitory system for bachelors. Principally for them he gave Notes of Dissent to the Memoranda drawn up by the Bihar and Orissa Provincial Committees which sat in joint conference with members of the Indian Statutory Commission, 1928, and the Indian Franchise Committee, 1932, and pleaded for a separate Province composed of the aboriginal tracts.

He rejected proposals for a Second Chamber and special representation of landlords.Though agreeing to special electorates for the Europeans, he frankly pointed out: "I am, however, opposed to separate electorate for Muhammadans or minority community; as this, I believe, will retard the growth of Indian Nationalism." He promoted harmony between communities and advocated constitutional government. He died on 30 April 1942.

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Ray, Satyajit (1922 — 1996)

Satyajit Ray, born at Calcutta in 1922, was the versatile filmmaker of international repute.

Satyajit Ray the versatile filmmaker of international repute, was born at Calcutta. His father Sukumar Ray, Bengal's most loved humorist and writer of nonsense verse and stories for children, died when Satyajit was a mere child. He studied at Presidency College and learned fine arts with Nandalal Basu at Santiniketan. In 1943, he joined a British advertising agency as a junior visualiser and worked for twelve years before he ventured into the world of films with a trilogy beginning with *Pather panchali*.

Ray combines in himself a multiplicity of roles—book illustrator, cover designer, typographer, music composer, translator and editor of children's magazine. His literary career began in 1961 with the revival of *Sandesh*, a children's magazine, first founded

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by his grandfather Upendrakishore Raychoudhury in 1913.

Most of his stories and novel were first written for it and for *Desh*. With *Badshahi angti* (The Imperial ring, 1975), Ray broke new grounds in the genre of detective fiction. In *Baksha rahasya* (The mystery of the box, 1974), *Kailashe kelenkari* (Scandal in Kailash, 1974), *Sonar kella (The* golden fortress, 1976), *Bombayer Bombete* (The buccaneer of Bombay, 1977), *Golokdhame rahasya* (Mystery at Golok Lodge, 1981) and *Gorosthane sabdhan* (Trouble in the graveyard, 1979) he continued the trend and almost perfected it.

As in the Victorian crime-thrillers where we find the pairing of the sleuth with a not-too-acute assistant, Ray pairs the incomparable sleuth Feluda with a green horn, his own cousin Tapesh Ranjan alias Topse, a boy of about fourteen. Besides, Ray introduces Lalmohan Ganguli alias Jatayu, a rolly-polly and naive writer of cheap thrillers. Both of them serve as a kind of foil to Feluda. Jatayu also provides comic relief by supplying dollops of humour with his eccentricity and naivete.

Feluda, urhane and intellectually inclined, a charminar-brand cigarette in his mouth, solves the mystery *a laf* Sherlock Holmes. With each novella Change the locale and the landscape and Ray. With a connoisseur's relics, changes the nature of the crime too.

In the stories of the Shonku series *Sabash Professor Shonku (Bravo* Professor Shonku. 1974), Professor *Shonkur kandakarkhana* (Antics of Professor Shonku. 1984), *Mahashankate Shonku* (Shonku in great danger, 1985), Ray's talents as a science fiction writer come to the fore.

Professor Shonku is a scientific prodigy and rubs shoulders with the greatest personalities of the world but prefers to work in the quiet of his Giridih laboratory. He has an innocent, loyal servant on whom hetries out, Holmes-like, his scientific ideas. Ray himself sees Shonku as a tamed version of Canon Doyle's Professor Challenger.

Ek dajan gappa (A dozen stories. 1975) is the first of his twelve story collections, followed by Aro *baro* (Another twelve, 1981), *Aro ek dajan* (Another one dozen, 1983), *Ebaro baro* (Twelve this time too, 1984) and *Eker pithe dui* (Two behind one). Each contains twelve stories dealing with mystery, crime and the supernatural.

Though there is no conscious or obvious didacticism in them, the stories, besides giving us joy, project a certain vision of the world and offer valuable insight into some deeper aspects of life. In 'Khagam' Dhurjati Babu, thc central character, is metamorphosed into a snake as a punishment for his 'modern' scepticism. At the end of the story 'Asamanja Babur kukur', Asamanjababu's remark, 'My dog is laughing because the gentleman thinks money can buy everything', holds a mirror up to a materialistic and acquisitive society that thinks everything can be bartered away for money.

'Brihachchanchu', though ostensibly about a monster-bird, symbolises the way society renders impotent the greatest talent in an individual. 'Sadhanbabur sandeha', while providing us with a good laugh, brings out the schizophrenia of the central character .

In some of the stories like 'Sadanander khude jagat' (The tiny world of Sadananda) and 'Pikur diary' (Piku's diary) published in the volume *Pikur diary o anyanya* (1986), Ray shows a remarkable insight into the psychological and psycho-analytical processes of his characters. 'Pikur diary' is a striking illustration of free writing.

Ray dispenses with traditional rules of punctuation. spelling and syntax and writes as a boy of seven or eight would. 'Sadanander khude jagat' depicts how a child, confined to his room because of sickness, creates an entirely subjective world for himself by empathising with the tiny objects and creatures around him.

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Tnese stories are striking for their innate lyricism and the use of a technique which is close to the stream of consciousness.

Bishav chalachchitra (On films, 1976) and Our *films, their films* record Ray's reflections on different aspects of film-making. Together they form one of the most articulate bodies of analysis of the subject ever written. *Jokhon choto chilam* (When I was a child, 1984) is an account of the author's childhood experience and the extra-ordinary range of people he came into contact with, and gives a clue to the diversely gifted personality of Ray.

The language used by him bears the stamp of his personality. It is simple, pithy and terse, shorn of any verbal ornamentation and displays his professed distaste for 'erudition'. A recipient of over a hundred national and international awards. Satyajit Ray is an institution by-himself.

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Ray, Shashibhusan (1875 — 1953)

Shashibhusan Ray, born at Kedarpur in the District of Balasore in 1875, was an eminent essayist and a writer of travel literature in Oriya.

Shashibhusan Ray the eldest son of the poet Radhanath Ray, was a distinguished essayist and travelogue-writer. He passed his Entrance examination in the year 1891, but could not prosecute higher studies on account of epilepsy. The physical handicap, however, did not affect in the least his literary activities and achievements. In 1914, he became Secretary of the Utkal Sahitya Samaj and continued in that office till 1939.

Shashibhusan Ray, son of Rai Bahadur Radhanath Rai, was born in the year 1875 in the village of Kedarpur in the District of Balasore. Radhanath Rai was, and continues to be, regarded as an immortal poet and writer in modern Oriya literature. Shashibhusan inherited the literary talents of his father.

Shashibhusan came from an upper middle-class Kayastha Bengali family, domiciled in Orissa. His father was a school teacher and, later on, became Inspector of Schools under the Education Department of the government of Orissa. The socio-cultural and economic status of the family was fairly high.

As such, Shashibhusan can be said to have been born with a silver spoon in his mouth. He married Binodini from Bahukud in the District of Cuttack. She came of a poor Bengali family domiciled in Orissa. She was a devoted housewife.

Like his father, Shashibhusan began his early education in the traditional way in the village *Pathasala.* Then he was admitted to the Balasore Zilla School and passed the Entrance examination at the age of nineteen. He came to the Ravenshaw College, Cuttack, for Intermediate education. After studying for two years in the college, he fell ill during the final examination and discontinued. Thus ended his formal education.

Shashibhusan was directly influenced by his father, Radhanath Rai, and Gopal Chandra Praharaj, the author of 'Purna Chandra Bhasakosa' and Bhaktakabi Madhusudan Rao. The study of the Bhagavat Gita led him to live an ascetic life. He regarded his father as God. In obedience to the instructions of his father, he led a perfectly moral life and read the Gita daily, apart from several other religious books.

He did not visit any foreign country; he had no foreign friends, nor was he associated with any foreign institution. Shashibhusan Ray was, however, the first and the most prominent person to travel in every nook an corner of Orissa in particular, and India in general, and

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produce travel literature in great abundance in Oriya for the first time.

Shashibhusan had an unfailing love for nature and wandered far and wide in different parts of Orissa. Communication was difficult in those days but he would even travel in bullock-carts. He wrote three travelogues: *Dakshinatya bhramana* (Travelling in the Deccan, 1896), *Aryabarta darshana* (A view of northern India, 1911) and *Kanika darshana* (A view of Kanika).

They are full of beautiful descriptions of nature besides being a commentary on the geographical and historical importance of the places, social customs and practices of the people. His essays show deep personal involvement in a romantic vein with a sharp eye to details. They are written in a style which is almost poetry in prose. These are 'Utkalara rituchitra' (Beauty of Orissa in different seasons), 'Utkal prakriti' (Nature in Orissa), 'Kumuda pahadare aparahna' (Afternoon on the Kumuda hill), 'Panchadharare basantotsaba' (Spring festival at the Panchadhara), 'Antiare sarat sandhya' (An autumnal evening at Antia), 'Nibhrita nilayare shrabana sandhya' (Rainy evening in the solitary abode) and 'Kushabarar atmakatha' (an autobiography of Kushabara).

Shashibhusan had earned eminence as an essayist. He had written the following books, which enriched Oriya literature : 'Dakhinatya Bhraman', 'Adhunik Talcher', 'Ramkrushana Dev O Vivekananda Smruti', 'Palli', 'Chetana Chinta', 'Athmallick Anubhuti', 'Prabandha Prabaha', 'Kanika Darsana', 'Ma', 'Badamba Prakruti', 'Mahavakya', 'Radhanath Sukti', 'Siksha', etc.

One of his books shows his devotion and gratitude to his father and bears the name *Pitrusmriti* (In memory of my father). His autobiography which was serialised in the magazine. *Satyabadi*, during 1950 remained incomplete. One of his most remarkable writings which has remained yet unpublished in book form is 'Bikshiptachinta' (Diverse thoughts) which was senalised in the Utkal *sahitya* for twenty-five long years.

Though he did not directly participate in the nationalist movement, he had rendered his services to the Utkal Union Conference as its member. He also did not take part in public work owning to his literary engagemen. As an outstanding essayist, Shashibhusan was President of the Utkal Sahitya Samaj.

He was quiet and simple. He used to wear saffron clothes throughout his life as a mark of his ascetic life. From his father, Shashibhusan inherited the nationalistic and patriotic tradition.

Though he did not directly participate in the nationalist activities and lived a quiet and retired life, some of his writings influenced the nationalist movement. He regarded the Britishers as imperialists and exploiters.

He was opposed to caste distinction and untouchability, and supported widow-marriage. He was, however, orthodox in his views about the status of women, and held that women should devote themselves to household activities.

He believed in the fundamental truth of all religions. He worshipped his parents daily. He believed in justice and right action and was very kind to the poor.

Shashibhusan's character appears to be a happy combination of orthodoxy and modernism. He eschewed superstition and followed the path of modernism in matters of religion. He was a man of religious and spiritual temperament.

He was not in favour of Western education, which, he believed, made people immoral. He advocated the 'Gurukula' system of education for India.

Representative Democracy appealed to him most. He was in favour of parliamentary democracy for India. Shashibhusan always led a secluded life. During the last part of his life, he stayed at a lonely place near the temple of

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Dhabaleswar, four miles away from the city of Cuttack towards the West.

Shashibhusan Ray occupied a prominent position in academic circles by virtue of the high standard of his writings and publications. As the son of Radhanath Rai, he commanded a position of respectability; and his own work as an essayist and a writer of travel literature in Oriya earned him great reputation.

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Rayshekhar (16th Century)

Rayshekhar was a post-Chaitanya composer of Vaishnava lyrics in medieval Bengali literature.

Rayshekhar was a post-Chaitanya composer of Vaishnava lyrics in medieval Bengali. His identification is controversial, for at least two, if not more. poets are known to have composed the lyrics in the name of Shekhar, though there are minor variations in their names.

In *Padakalpataru* an anthology of Vaishnava padavali collected in the mid-eighteenth century by Vaishnava Das, there are as many as one hundred and seventy-nine lyrics under the bhanitas 'Shekhar'. 'Rayshekhar', 'Shekhar Ray'. 'Kavi-shekhar, 'Shekhar Kavi', 'Shekhar-Das' and 'Nripa Kavishekhar'.

In the *Ray Shekharer Padavali*, published by Calcutta University. two hundred and fifty-three lyrics have been collected in which three more names as 'Dukhiya Shekhar Ray', 'Papiya Shekhar' and 'Nava Kavishekhar' have been mentioned.

Among them one lived in the later part of the sixteenth century and composed lyrics of excellent quality. Another was a poet of the closing era of the sixteenth century. His real name was Devakinandan Simha, but 'Kavishekhar' was his pen-name. He composed the 'panchali kavya' entitled *Gopal-vijaya.*

The third poet composed his lyrics in the mid-seventeeth century. It is possible that some lyrics of Ray Shekhar got mixed with those of Vidyapati, the famous Maithili poet of the fourteenth-fifteenth centuries, whose poetic epithet was also ' Kavishekhar'.

According to some scholars, Rayshekhar was born in the village Padan in the Burdwan district of West Bengal. It is likely that he wrote later than Govindadas Kaviraj (c.1534-1613), another famous Vaishnava lyricist. Rayshekhar was probably a Brahmin by caste. He was a disciple of Raghunandan, the nephew of Narahari Sarkar Thakur of Shrikhanda, a famous Vaishnava centre in the district of Burdwan.

Rayshekhar composed four types of lyrics: Brajabuli padas after Govindadas Kaviraj. narratives written in simple Bengali, light lyrics in 'dhamali' metre after Lochan Das and, lastly, the 'dandatmika padas' depicting the 'astakaliya nityalila' of Radha and Krishna.

Among his best lyrics, mention may be made of the following: 'Kajara ruchihara bayani vishala', 'Gagane aba ghana meha daruna', 'Aota Chidamchandra', 'Sakhi kamane dekhaba mukh', 'Chhanda dhari bandha kari' and 'Sakale asiha Gopal dhenugan laiya'.

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Ray, Sukumar (1887 — 1923)

Sukumar Ray, born in Calcutta in 1887, was pioneer of fine printing and children's literature in Bengali.

Sukumar Ray was the eldest son of Upendrakishore Raychoudhuri, pioneer of fine printing and children's literature in Bengali. Born in Calcutta and educated at City School and Presidency College, Calcutta, he graduated with double honours in Chemistry and Physics in 1908 and was awarded the Guruprasanna Ghosh scholarship by the University of Calcutta. He proceeded to England in 1911 to study photography and printing technology at the Manchester School of Technology. He returned home in 1913, and joined the family printing and publishing firm.

Upendrakishore died in 1915 and Sukumar had to take charge of the firm and also edit the excellent children's monthly *Sandesh,* started by his father in 1913. Though Sukumar wrote some masterly articles on art, language and photography, he devoted himself almost wholly to children's literature. Like his father, he was born an artist and a humorist .

Sukumar began his literary career at the age of nine with the publication of two poems in the children's paper *Mukul* in 1896. His greatest service to Bengali literature was to give humour literary dignity. His extraordinary sense of the comic and the ridiculous was evident from early childhood and it influenced his whole philosophy of life. His humour was sharp but without malice, and his masterly use of language is an example to he followed.

He used ordinarily modern spoken Bengali in his poems, plays and stories. His illustrations were a revelation to other artists of the power of images, a characteristic that later influenced his son Satyajit in film-making. He was an admirer of Rabindranath Tagore but stuck to his own diction and dialogue. His seven plays reveal his dramatic talent.

Unfortunately, his untimely death cut short a career of great promise. He composed devotional songs of a high order in sharp contrast to his humorous works. Friends and admirers remembered with nostalgia his homely Nonsense Club, where some highly gifted people regularly met to discuss literature or stage plays composed by Sukumar.

His important works include *Atiter chhabi* (1922), a serious review in verse, of the past ideals of Bengal; *Abol tabol* (1923), a collection of humorous poems with remarkable illustrations by the author; *Haja-ba-ra-la* (1924), a serial in *Sandesh*—a veritable riot in nonsense and inimitable dialogue; *Pagladashu* (1940), humorous stories for school-boys with illustrations; *Baburupee (* 1944); *Jhala pala* (1945) containing seven incomparable plays: *Abak jalpan* and *Hingshuti,* both children's plays.

A good number of his poems, stories and articles, hitherto unpublished in book form have been recently published in two volumes by Satyajit Ray. He has also left behind an incomparable book of essays in prose and verse, entitled *Varna mala tattwa as* well as a number of delightful letters, notes, etc.

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Raya, Krishna Deva (1485 — 1530)

Krishnadeva Raya, the emperor of Vijayanagar, was a gallant and successful warrior. He was great emperor in the tradition of Ashoka, Chandragupta, Harsha and Bhoja. The area under his control exceeded that of the empire of Delhi.

Of the many kingdoms that have risen and fallen in the long course of Indian history, the Karnataka Samrajya was a prominent one. It is generally referred to by the name of its capital city, Vijayanagaram (City of Victory). Vijayanagaram emerged in the first half of the 14th century as a resistance to Moslem intrusions into the Deccan, and thrived until about the middle of the 17th Century.

The Kings of this empire were referred to as rayas (a local version of the Sanskrit raja: king), and the most famous of them all was Krishna Deva Raya. His reign lasted for two decades, from about 1509 to 1530.

Like all great monarchs of times past, Krishna Raya extended the limits of his kingdoms far and wide. He not only successfully repulsed alien attempts to encroach into his territories, but penetrated deep into theirs, his soldiers killing and rampaging with a fury that was not uncommon in those days when might more often dictated who was right, while losing thousands of their own in fierce encounters with resisting forces.

It was during Krishna Raya's reign that the Portuguese made several efforts to get a grip on India.With precious gifts and embassies, with promises to rid the Raya of Moslem threats and with healthy Ormuz horses (which in those days were like the tanks of present day weaponry,) they finally succeeded in persuading the initially skeptical Hindu king into friendly alliance. Then they built factories and settlements before making Goa their own.

Krishna Deva Raya was convinced that his many victories were because of the special fondness that God Almighty had for him. He felt completed therefore to express his gratitude to the powers in heaven. And so, he undertook a pious pilgrimage to the many temples of the south, paying homage to Lord Nataraja in Chidambaram, to Lord Rangantha in Sringam, to Lord Sundareshwar and Devi Meenakshi in Madurai, and to many more.

At these places, he not only dipped in holy waters and touched the feet to the godly icons, but also gave munificent gifts and built rest houses for the devout. At Tirupati, as a special tribute to Lord Venkateswara, the king had prostrating images of himself and his two queens installed at the temple.

When it came to expressing his appreciation Krishna Raya was generous not only to the gods but to his generals and ministers as well. It is said that upon returning from one of his grand victories he had a helpful minister sit on a specially erected ornate pedestal, there to be shored with gold leaves and gems.

This medieval monarch is listed among the greats of history not simply because he was victorious in wars, but also because he had other commendable qualities. He was tolerant of sectarian faiths of which there were many in his kingdom. He was very hospitable to foreigners,

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some of whom have left behind glowing tributes of the king and his capital. Domingo Paes, the Portuguese, noted among other things that Vijayanagaram was as large as Rome and "very beautiful to the sight; there are many groves of trees within it, in the gardens of the houses, and many conduits of water which flow into the midst of it, and in palaces there are lakes, and the king has close to his palace a palm grove and other rich fruit-bearing trees."

He also said this of the king: "He is the most feared and perfect king that could possibly be, cheerful of disposition and very merry; he is one that seeks to honour foreigners, and receives them kindly, asking about all their affairs whatever their condition may be."

But not all the commentators may have been quite precise in their descriptions. An Italian by the name of Nicolo Conti noted with what sounds like occidental hyperbole about the orient, that the king had "twelve thousand wives." Even if the king spent but one night with each wife it would have taken him thirty years to meet with even eleven thousand of them!

The Raja was generous to his own people and kind to vanquished foes. He patronized arts and letters, many famous writers and thinkers flourished in his court. In particular, a legendary jokester and court-wit by the name of Tennali Ramakrishana was there. The philosopher Vallabhacharya is said to have gone to the king to bless him directly. Krishana Deva Raya himself composed poetry and wrote prose, all in the majestic Sanskrit, subsidized charitable centres, and had some of the most magnificent temples built in the country.

A historian of Vijayanagaram said of Krishan Deva Raya, "Ambitious but not greedy, pleasure-loving but not sensual, pious but not bigotted, romantic yet practical, gay and light-hearted, just, kind, chivalrous, and generous to a fault, he had in him all the qualities that appeal to popular imagination."

When Krishana Deva Raya died, he had but one infant son. His brother Aschyuta Deva ascended to the throne.

He is the most learned and perfect king that could possible be, cheerful of disposition and very merry ; he is the one who seeks to honor the foreigners and receives them kindly ; asking all about their affairs whatever their condition may be. He is a great ruler and a man of much justice, but subject to certain fits of rage....he is by rank a greater lord than any.

Krishnadeva also devoted attention to the organization and administration of the empire. He administered the country directly, commanded the army in person and toured his territories incessantly. The Vijaynagar empire rose to the zenith of its glory and prosperity during Krishnadeva's reign. He was liberal and employed followers of other religions in his army.

Krishnaadeva's reign not only marked the climax in the territorial expansion but it was also remarkable for the encouragement and development of are and letters. He also ushered in a new era of literary activity in South India. He was a generous patron of learning and gathered around him poets, philosophers and religious teachers whom he honoured with magnificent gifts of land and wealth. In his court flourished the *ashta diggajas* (eight great poets) who did pioneering work in Telugu. Peddana, one of the fathers of Telugu, was his poet laurate.

Krishnadeva himself was an accomplished scholar, musician and poet. Besides some Sanskrit works, he wrote his classic work *Amuktamalyada* in Telugu.

Art, architecture, painting and music also received encouragement from Krishnadeva. He built and endowed magnificent temples and gave charities liberally. The famous Hazara temple built during his reign is 'one of the most perfect specimens of Hindu architecture in existence'. He was proficient in music and some new works of music were produced during his time.

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For all these qualities, Krishnadeva has rightly been called one of the greatest emperors of India and classed with Ashoka, Chandragupta and Harsha.

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Raya, Pratapa (Oriya 16th Cent.)

Pratapa Raya, belonged to the Vaishnavite Shishu sect, was one of the leading personality of Oriya literature.

Pratapa Raya as his family surname suggests, came from a Kshatriya family. It is possible that he came from the densely forested north-western region of Orissa, the homeland of Tantric Buddhism. He sings of Lord Jagannath as of the Buddha. He belonged to the Vaishnavite Shishu sect founded by Ananta Dasa of Panchasakha fame.

The only work attributed to Pratapa Raya is *Shashisena*, published in 1929 by the Prachi Samiti. It is an 'akhyayika' *kavya* in fourteen cantos, composed in different metres, and named after its heroine Princess Shashisena who, as a class-fellow of Ahimanikya, the Serpent King's son, in disguise of a man and brought up as a foster-son by the minister of the land, is seeretly wedded to him.

The lovers flee from the city to unknown forests encountering demons on their way. In the Kamakshya country the handsome Ahimanikya is turned into a lamb by the witchcraft of Jnanada Maluni. The helpless Shashisena, disguised as a man, wins the king's favour by killing a deadly rhinoceros, and cleverly rescues Ahimanikya from his confinement. The man-Shashisena also wins as a reward Princess Chandrabali who marries Ahimanikya and becomes his second bride.

One day urged on by his wives, Ahimanikya most reluctantly discloses his identity as Hali, the Serpent King's son, and disappears into the land of the Nagas. Shashisena worships the seven Mayakumaris (powerful supernatural beings) who help her reach the land of the Nagas where by the grace of goddess Bisheheri, whom she pleases with her sweet songs, she meets Ahimanikya restored to her.

Pratapa Raya writes in the puranic style. His work is remarkable for its rich descriptive passages and clever use of figures of speech. Like *Chata Ichhabati* it is unique in so far as its story was drawn from an indigenous folk tale of Orissa, which had attained a marked degree of popularity in Bengal.

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Raza Ali, Sayyid (1882 — 1949)

Sayyid Raza Ali, born in Moradabad district in 1882, was an eminent leader of Muslim League.

Sayyid Raza Ali was born on 29 April 1882 in Moradabad district, Uttar Pradesh. He received the traditional education in early life;but passed his B.A. from the M.A.O. College, Aligarh. By the age of thirty years, he had become a prominent leader of the Muslim League. Throughout his public career, he remained consistent in his advocacy of the Muslim League's point of view.

He presided over the Muslim League in 1924. He worked as a a member of the U.P. Legislative Assembly and also of the Imperial

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Legislative Assembly. In his various speeches he described the introduction of communal electorates to be an act of far sighted statesmanship. He was of the opinion that in the absence of communal representation and reservation of seats, the Muslim community would have been wiped out.

He considered the guarantee of certain rights to the Muslims to be a condition precedent for Indian advancement. He was opposed to the concept of competitive examinations since it had not been beneficial to the Muslims. He desired that the Congress-League Pact of 1916 should be revised in order to give 'proper' representation to the Muslims of Bengal and Punjab.

He was anxious to secure the co-operation of the Europeans and Anglo-Indians by advocation greater representation for them. He also argued for the representation of the Depressed Classes as a separate unit. He was opposed to the idea of adult franchise, but wanted this right to be conferred only on the tax-paying public.

He ridiculed the non-violent approach to politics and considered the Swarajists to be obstructionists because of their demand for Swaraj without adequate safeguards for the minorities. He granted the benefit of doubt in interpreting their action so long as the question of promotion was in the hands of the English, but he attributed motives when the Indians had to decide it. he was opposed to the idea of a Constituent Assembly for India.

He was patronised by the British. In 1926, he was conferred the honorary title of C.B.E. and was Knighted in 1935.

On the question of India's continuance in the League of Nations he wanted Indian contribution to be reduced by one-fifth. He was in favour of India continuing the membership. He pointed out that the Indians were being maltreated outside India; at least in South Africa the British Government should protect them.

He wanted the British Government of serious consequences if it entered into an alliance with the Indian National Congress. He considered the highly controversial Indo-British Trade Agreement to be promoting the economic interests of India.

He considered two major causes responsible for India's subordination—the unpreparedness to undertake the defence of the country and the lack of confidence and trust among the different classes.His three works were 'Amalnama' (Urdu), 'Essays on Muslim Questions' and 'My Impressions of Soviet Russia'.

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Razdan, Krishna (1850 — 1926)

Krishna Razdan, born in 1850, was a prominent 'Shiva bhakta' poet of Kashmiri literature.

Krishna Razdan a prominent 'Shiva bhakta' poet of Kashmiri, was born in a cultured family of Kashmiri pandits. He was a Sanskrit scholar of repute and had a good command of Persian as well. His poetry reveals his deep. study of the shastras and the puranas. He had studied Persian classics also.

Though a Shaivite by faith, he composed songs in praise of other 'devas', believing that Shiva was the tree of life, the other devas being the branches of the same tree.

Razdan was a great 'Yogi' and devotee of his time. People from various places used to come for his 'darshan' and to seek his blessings.

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Maharaja Pratap Singh used to come twice a year. in spring and autumn. for his darshan

Razdan was not in favour of renunciation of the world for the attainment of spiritual exaltation. In his spiritual quest he was initiated in 'Shiva yoga' by Mukundram. a noble soul and saint of his times. But the Shiva yoga of Razdan is. in fact, the Shiva yoga of Sagun vada,' which is slightly different from the monistic Shaivism of Kashmir.

It is said that he was the disciple of Paramanand, but there seems to be no internal or external evidence to substantiate this statement. As a matter of fact. Paramanand and Krishna Razdan are poles apart in-as-much as Paramanand is a perfect Krishna bhakta, while Razdan is a Shiva bhakta. Razdan had a deep interest in music and used to play the Sitar on particular occasions. His love of music is reflected in his poetry which is saturated with melody.

A large part of his compositions in Kashmiri and Persian is yet to be published. His first verse collection. *Shiva parinavah.* was published by the Royal Asiatic Society of Bengal during 1914-1924 in six different volumes in Devanagari script. *Harihar kalyan is* the only anthology of his poems published in Persio-Arabic script in 1930 posthumously.

Krishna Razdan was basically a singer of melodies. To quote the definition of Coleridge, his poetry is the best words in the best order'. In popularity he is second to none and excels even Paramananda imitated none, but many of those who followed him are all his imitators.

The compositions of Krishna Razdan deserve a special place in Kashmiri literature; especially his description of nature. local colour and musical quality deserve particular mention. His melodies have a soothing effect and are very refreshing.

In handling the language, he is a master. He makes full use of the mythological symbols in his compositions which add grace and meaning to his poetry. It is because of is poetry that a number of mythological symbols ad terms have gained popularity among the common people of the valley. Some of his songs have now become part of Kashmiri folk literature.

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Reddy, Bala Showri (1928 —)

Bala Showri Reddy, born at Gollala Gundur in the district of Cuddapah in 1928, was an eminent Hindi Novelist.

Bala Showri Reddy was born at Gollala Gundur in district Cuddapah, Andhra Pradesh. He is the editor of *Chandamama (Hindi)* a popular children's magazine published from Madras. Quite early in life he freed himself from linguistic inhibitions when he met Mahatma Gandhi during his visit to Madras, and soon turned a multilinguist.

He wrote novel after novel in Hindi from 1954 onwards. He has written some forty-five books in Hindi, the more popular among them being *Zindagi ki rah* (1962), *Yah basti* ye log (1963), *Bhagna seemayen* (1965), *Sabri* (1959), *Davanal* (1979), *Swapna aur satya* (1968), *Baristar* (1967), *Lakuma* (1969), *Professor Prakash aur Purchayen* (1971).

To him writing was not for living but for service to society, as he strongly reacted to the terrible sight of our society writhing under the evils of dowry, unemployment, poverty and ignorance, while politics became caste-oriented. He felt the futility of law trying to bring about the desired social change, and so he grasped his pen to prove that it could be mightier than the legislature.

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His merit was soon recognised, and he received several awards and honours. The crowning glory of his literary career came in 1983 when the third World Hindi Conference at Delhi honoured him. Reddy's magazine for children *Chandamama* has won great popularity all over the country. It offers to children good reading material and entertains as well as enlightens them.

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Reddy, C. R. (1880 — 1951)

Cuttamanchi Ramalinga Reddy, born in 1880, was an ideal educationist and a man of highest intellectual attainments, who became a legend in his life-time.

Every great civilisation has had its own idea about the purpose of education. Greeks thought in terms of intellectual eminence and aesthetic perfection. The Romans believed in civic morality and loyalty to the State. In India, it is initiation to a higher life, a life of norms and values. The motto is to combine knowledge with wisdom.

Dr. Cuttamanchi Ramalinga Reddy, an ideal educationist, was a man of highest intellectual attainments, who became a legend in his life-time. He was born on December 10, 1880 in a renowned and cultured family. His juvenile poem "Musalamma Maranam" revealed remarkable potentialities of his poetic genius. His "Kavitva Tatva Vicharam" is still regarded as a masterpiece in literary criticism. He made a critical study of the Mahabharata and championed the claims of Sanskrit to be the link language of India.

He was also receptive to new trends and appreciated 'Yenki Paatalu' (rustic lyrical songs) by Nanduri Venkata Subbarao. His book on 'Economics' in Telugu was published by Andhra Vignana Chandrika Grandha Mandali. His literary output is luminous, though not voluminous. His "Vyasamanjari" is interesting, informative and instructive and though distant in time is not distant in thought. He had an enfranchised mind, free from every type of prejudice and responsive to all good influences.

At Cambridge, his intellect blossomed into a fine flower. He was the first Indian to become the Vice-President of the Cambridge Union. He was also the Secretary of the Cambridge Liberal Club. He won the encomium of Sir John Squire as an Indian who had the wisdom and eloquence of Burke. Besides passing creditably in history and economics tripos, he completed the course of lectures necessary for being called to the Bar. He became a full fledged Indo-Anglican.

But on the advice of Gopala Krishna Gokhale, he chose to become an educationist and worked as Vice-Principal of the Baroda College. From there, he went to Mysore as Principal of Maharaja's College and ultimately became the Inspector-General of Education in the State. In that capacity, he issued orders to admit Harijans into all the educational institutions. He travelled extensively in Europe and America to examine the systems of education prevailing there.

Madras under Monford Reforms opened a new vista in public life for him. Inadvertently, he joined the Justice Party, a communal organisation. But he soon came out and became a tireless and tiresome critic of it and assisted in its liquidation. His indictment of the Panagal Ministry reminded one of the impeachment of Warren Hastings. His style had vigour and freshness.

He was Churchillian in his poise, passion and phrasing. His prose was rich, robust and radiant with succulent rhythm and cadence and it was precise, pointed and picturesque. His speeches were marked by fine delivery, perfect

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accent, classic diction and keen wit. He was more a political thinker than a politician, with a vibrant mind of exceptional strength and clarity. He was too much of an individual to follow a rigid party line. He was an intellectual aristocrat. Between the brain and the brawn. he had a soft corner for the former. Animation and not agitation was his forte.

As Vice-Chancellor, he gave his very best to Andhra University during its formative period. Salt Satyagraha of 1930 moved him deeply. He resigned his office as a protest against the repressive policy of the Government reminding us of the resignation of Sir C. Sankara Nair from the Viceregal Cabinet and renouncement of Knighthood by Dr. Rabindranath Tagore after Jallianwallah Bagh massacre.

Subsequently, he became a full-fledged Congressite and functioned as the President of the Chittoor District Board. When his successor Dr. Radhakrishnan left for Oxford to fill the Professorial Chair. Reddy returned as Vice-Chancellor to his first love—the University. He became the Chairman of the Inter-University Board and delivered convocation adresses at the Universities of Madras, Mysore, Osmania and Patna. which were stimulating to the mind and soothing to the heart. He surrendered half his salary to institute a National Prize and eminent persons like Dr. C.V. Raman and Sri Aurobindo were its recipients.

He had the uncanny knack of spotting out genius and providing opportunity for self-expression. He avoided considerations other than merit and ability in filling up teaching and research posts. He did not believe in safeguarding backwardness.

When the Congress Party contested elections in 1937, his claims were ignored. Evidently, the Party bosses were nervous of his intellectual independence. He occupied a cross-bench in the Upper Chamber. to which he was nominated by the Governor and extended discriminating support to the Government. With a horror for the intellectual self-sufficiency of the liberal and the emotional conceit of Congressmen, he preferred to tread his own way and light his own lamp.

He was a mixture of moods reasonable or combative always kind and occasionally naughty reminding of bubbling champagne. In politics, he was much of an individualist and in education. not a little of the autocrat. He was a genius under a curse. He had ahead of gold with feet of clay.

He lived alternatively and even simultaneously in the two worlds of Education and Politics. He opined that liberals were not fighters though traded on fight put up by others and swallowed facts settled by others with diplomatic grace.

When the Second World War broke out, he was not happy over the Congress policy of going into wilderness. He clearly foresaw the ideological issues and the global consequences. with the result he became a supporter of war effort. Besides, he anticipated with an open mind the logic of the demand for Pakistan. Thus, he drifted away from his previous moorings and the Knighthood conferred on him at that juncture roused public suspicion. What was more, he accepted membership of the Defence Council. He branded Indian Communists as echoes. He gave savour and tone to politics.

In spite of his earlier opposition to communism, he became an admirer of M.N. Roy and contributed articles to the "Marxian Way." As a member of the non-Party Leaders' Conference organised by Tej Bahadur Sapru, he endeavoured to resolve the political deadlock. There was constant conflict in him between head and heart and the head often asserted itself with startling clarity.

When the Congress came to power in 1946. He was nowhere in the picture. Door to the Constituent Assembly where he could have played a memorable role was closed for him.

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He was charming in conversation. powerful on platform and peerless in debate. But his gifts had to remain rusting. It is sad and depressing that one of our finest intellectuals was among the least lucky, revealing glaring hiatus between promise and fulfilment.

He had a wonderful sense of humour. When stones were thrown into his meeting, he remarked that the Justice Party, which was then in power. ushered Stone Age in our politics. After perusing my book on 'Indian Constitutionalism.' he observed that 'ism' represented the spirit and 'tion' the letter, adding that he was no purohit to do 'namakaranam.' Though a bachelor, he claimed to know more about women than most of the married men. When a reporter accosted him at a railway station, he replied that he wanted a porter and not a reporter. When a student sought admission to Honours Class. He asked when and where he completed Intercourse.

As he was inadvertently entering the lavatory meant for women, he was warned and while withdrawn, he retorted that he too was meant for women. He described the physical frame of Alladi Krishnaswami as the missing link between the man and the ape. He used to say that South Indians were noted for Shorthand and long-tongue. When K.V. Reddy Naidu said that the report of the Joint Parliamentary Committee contained germs of Swaraj, he retorted that they were of the bubonic variety.

He often described the foundation-stones he laid as his tomb-stones. When India was partitioned, he advised "Let us gain in history what we have lost in geography." Looking at the old building of the Arts College at Rajahmundry, he joked that it was nearer to archaeology than history, having entered into a standstill agreement.

On receiving Honorary Doctorate from Andhra University, while he was its Vice-Chancellor, he observed: "If you cannot get a compliment any other way, pay yourself one, I do that often. "He described Bezwada as Blazewada. While comparing Eluru to Bhimavaram, he observed that there was culture at Eluru, while there was only agriculture at Bhimavaram.

During his visit to Allahabad to address a gathering of students, he stayed in a posh hotel with European comforts. When some conservative elements protested, he laughed and remarked, that while the stomach was *videshi* (foreign), head and heart were *Swadeshi* (national). When Raja of Panagal began to flaunt a letter written by Reddi, he retorted that when lovers quarrelled, they exchanged love letters. He prophesied that the Justice Party would sing the Swan Song.

While smoking Lanka Cigars, he used to say that he was performing `Lankadahanam.' His jokes ranged from tolerant mockery to savage onslaught on pretension. privilege, injustice and stupidity. One felt a decade younger in his company. In literature, he was a conformist, in politics a conservationist and in education a creator. He followed Keynes in economics, Burke in Politics and Bertrand Russel in personal ethics. He wanted to be the Voltaire of India.

His defensive cynicism was actually inverted defeatism. But when he spoke, his eyes glowed and his accent carried indubitable authority.

Conversation with him was like lawn tennis requiring alacrity in return as well as vigour in service. It was a privilege to be on writing terms with him. He was an expert letter-writer, indeed a master of craft, as much as he was past-master in conversation. He was fascinating and formidable.

It was not for the shallow multitude that he ever spoke. It was the intelligentsia that he cared to address and educate. He was one of the few in the country who, from an isolated peak of eminence, made pronouncements remarkable for their penetration and weighty for their detachment. But he left no lasting legacy in the shape of standard achievements or books.

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His career was one of fits and starts. His fits were original and starts were brilliant. He was too lazy to produce anything solid and significant. Scattered gems do not make an impressive garland. With his extraordinary equipment, he could have made history at national and even at international level.

But all through he remained at State level and even here he missed customary rewards in education and politics being least lucky. His life could be summarised as a splendid failure. He passed away on February 24, 1951. after completing the Biblical age of three score and ten. His memory deserves to be cherished.

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Reddy, Mulka Govinda (1916 —)

Mulka Govinda Reddy, born at Hayakal in 1916, is an eminent politician and educationist.

Mulka Govinda Reddy was born on 8 August 1916, at Hayakal, Chitradurga taluka, in a well-to-do Reddy family. His father, Mulka Obanna, is a landlord. He is related through his mother to M. Govinda Reddy, a former Rajya Sabha Member, and later Chairman, Bharat Electronics Limited, Bangalore. Mulka Govinda had his school education at Hayakal, Turuvanur and Chitradurga and went to Bangalore for college studies. He took his B.A. degree from the Central College (Mysore University), LL.B. from the Bombay Government College (Bombay, University), and also completed the M.A. Course in the school of Economics and Sociology, Bombay, but did not appear in the examination. He married twice: first Janakamma in 1939 and next Kamalamma in 1953.

During his student days he came under the deep influence of Professor B.M. Srikantaiah and Professor V.Seetharamaiah, two renowned Kannada scholars. He was also influenced by 'The Hints of Self-Culture' by Har Dayal. His was a heroic mode of life. He took an active part in the students' movement as a member of the University Union, Secretary of Karnataka Sangha and a member of the Students' Representative Council. He attended the All India Students' Movement Session at Delhi, presided over by Subhas Chandra Bose.

He commenced his law practice as an apprentice under Advocate Balakrishnaiah, a political figure who rose to occupy the coveted post of a Judge of the Mysore High Court in 1941. He gave up legal practice three years later, and changed to politics at the instance of Balakrishnaiah. Reddy was stirred by the speeches and writings of Subhas Chandra Bose, M. N. Roy and Jaya Prakash Narayan. 'Russian Revolution' by Trotsky, a banned book, appealed to him most. But his idol was Subhas Chandra Bose. His love and admiration for Subhas Chandra Bose was so great that he named his first son Subhas Reddy.

He took part in the nationalist movement even from his student days. He was a member of the All India Congress Committee while a student at Bombay. Later he left the Congress and joined the Socialist Party. He represented Chitradurga constituency in the Mysore Representative Assembly from 1945 to 1949. He was elected from the same constituency to the Mysore Legislative Assembly for one term in 1952. With the split in the Socialist party in 1955, he became the General Secretary of the Socialist Party. In 1958, he was first elected to

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the Rajya Sabha with no party men of his own in the State Assembly. He joined the P.S.P. in 1961 and was re-elected in 1964 and was again elected in 1970 for a third term. He was the Chairman of the Parliamentary Board, and the Secretary of the International Affairs Committee of the Praja Socialist Party. he was also a member of various Parliamentary Committees like the Public Accounts Committee, the Consultative Committee of Parliament on External Affairs, etc.

As a Member of Parliament, he has taken keen interest in focussing the attention of the Government on Indian settled abroad and ardently advocated the freedom of the Fiji Islands. Through his writings and speeches he has been criticising the Government's expenditure and focussing attention on the problems of agriculture and agricultural labour. As leader of the Ryot Sangh group in the Mysore Legislative Assembly (1945-49), he drew the attention of the Government to the problems of the ryots. In 1950 he offered Land Satyagraha at Kagod to bring pressure on the Government to distribute surplus Government lands among the landless and courted arrest.

He took a keen interest in education. He was elected to the Mysore University Senate thrice, 1949, 1952, and 1957. He was a Member of the Academic Council, Mysore University, and also of the Mysore Education Reforms Committee.

He was one of the Directors of the Indian publications Limited, which published the Vistakarnataka, a Kannada daily. He is now Chairman, Editorial Board, the *Samajavani*, a Kannada weekly, published from Sirsi, reflecting the views of his party.

He was a member of the Mysore State Pay Committee, and a member of the Chitradurga District Board (1946-53).

He has travelled widely all over the World. In 1964, he visited the Fiji Islands, Malaysia, Singapore, Bangkok, Hong Kong, Taiwan and Japan. In 1969 he visited France, Bulgaria, U.K., Switzerland, Italy and Rome. In 1964 he visited East Germany and Israel at the invitation of the Government and was the guest of the Australian Government. While in Israel, he met and conferred with Mrs. Golda Meir and Burkat, Labour Party leaders, now Prime Minister and Speaker respectively.

In 1969, he attended the Socialist International Conference in England as a representative of the P.S.P. He was also a member of the Indian Delegation at the Commonwealth Parliamentary Conference held at Trinidad. He attended the British Labour Party Conference at Brighton as a fraternal delegate from India and met and talked with Harold Wilson, He also visited the U.S.A., Canada. Beirut, Athens, Lebanon, Kuwait and Teheran. The French Senate invited him and presented a gold medal to him in 1969.

He has been the Vice-President of the Indo- French friendship Association since 1969 and an Executive Member, People to People Cultural Programme Organisation, Delhi.

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Reddy, Mullangi Govinda (1907 —)

Mullangi Govinda Reddy, born at Chitradurga in Mysore State in 1907, is a great educationist and writer of Kannada literature.

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Mullangi Govinda Reddy was born at Chitradurga in Mysore State on 10 August 1907 in a well-to-do Reddy agricultural family. He had his early education at Chitradurga and went to Mysore for higher studies. He took his M.A. degree in Economics from the Maharaja's College (Mysore University), Mysore, B.T. degree from the Mysore University, and L.L.B. degree from the Government Law College, Bombay.

Reddy began his career as an advocate of the Mysore High Court. Soon he had to give up practice as he responded to the call given by national leaders to participate in the Civil Disobedience Movement. In 1940, he was disenrolled from the Mysore High Court. Undaunted, Reddy plunged into the national movement and succeeded in intensifying it and in organising the Youth League and the Ryot Sanghas. A leading public worker, he suffered imprisonment and detention several times between 1937 and 1947.

Reddy led a quiet life. He was moderate in his political views. As a true follower of Gandhiji he advocated constitutional means for achieving freedom. He denounced the caste system in unmistakable terms.

He occupied a member of important positions. He was a Member of the Constituent Assembly and of the Legislative Assembly of Mysore from 1947-48 to 1951-52; and a Member of Parliament (Rajya Sabha) from 1852 to April 1868.

He was a member of the Panel of Vice-Chairmen, and served on the Public Accounts and public Undertakings Committee of Parliament and External Affairs and other Consultative Committees. He was a delegate to the All India Social Workers' Conference and the United Nations Housing Seminar in 1959. He served on several State committees like the Bonus Commission, the Rail-Sea Coordination Committee, the C.P.W.D. Reforms Committee, the Central Tractor Organisation, etc.

He is a great educationist and organised National Schools. He was the Chairman and a Trustee of the Sevamandir, Hindupur (Andhra Pradesh); a member of the Senate of the Mysore University, 1947-52; a member of the Secondary Education Committee, Government of Mysore, 1948-59; a member of the Academic Council, Mysore University; a member of the Basic Education Committee, 1950-64; and Chairman, India publications Ltd., Bangalore, since 1945.

He is a widely travelled man. Apart from his lecture tours he visited Europe thrice. He lectured to a number of visiting delegations to the U.N. and delivered twenty-eight lectures in several parts of the U.S.A. He also appeared on television. Scores of letters of appreciation were received by Pandit Nehru expressing high appreciation of the lectures and praising Mulangi Govinda Reddy as the best unofficial ambassador they had seen so far from India.

He addressed a Graduates Ceremony (Convocation) in Philadelphia along with Senator Hugh Scott of Pennsylvania. He attended the first Convention of the World Government Organisation at Denver in the U.S.A. He went on a lecture tour of Sweden, Norway, Denmark, Germany, both West and East, Australia, and Holland.

He was in the Prime Minister's selected delegation after the Indo-Pakistan War in 1965 to North and West Africa. He went on a goodwill mission to Laos, Cambodia, Indonesia, Thailand and the Philippines once, to Japan and China twice, and to the U.S.S.R., Ceylon and Egypt several times.

He is an author both in Kannada and in English. 'Samadhi Sinappa Mattu Itara Kathegalu' and 'Nalku Sanna Kathegalu', two short stories, and 'Prithvi Samyukte', a prose-poetry drama, are in Kannada. He delivered three lectures on the Five-Year Plan under the auspices of the Mysore University in 1971. He is now Chairman, B.E.D., Bangalore.

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Reddy, Ravi Narayana

——See under Narayana Reddy, Ravi

Reddi, S. Muthulakshmi (Dr.) (1886 — 1968)

S. Muthulakshmi Reddi, born in Pudukottah State in 1886, was a brilliant doctor and devoted social activist.

S. Muthulakshmi Reddi wasborn in Pudukottah State on 30 July 1886, was the eldest daughter of Chandrammal (mother) and S. Narayana Swami Iyer (father), an educationist of Pudukottah State. He was a scholar in English literature and Principal of the Maharajah's College, Pudukottah.

Her grandparents were cultivators. She belonged to middle-class Hindu family, and when her father retired prematurely due to differences of opinion with the ruler of the State, she and her family suffered great financial hardship. Because she was the first girl student in the State to seek education and because she was very intelligent, she succeeded in completing all her studies on State scholarship.

In 1914, she married Dr. T. Sundara Reddi, F.R.C.S., who was a brilliant doctor but had to struggle to establish himself. Her financial problems, therefore, continued even after marriage. But she carved out a successful career by sheer merit and hard work. Perhaps, this background was responsible for the fact that she always sympathised with the poor the young, the sick and the downtrodden and always gave them a helping hand.

Her parents, especially her father, encouraged and inspired her a great deal. She was influenced both by Indian and foreigners. Among Indians, Vivekananda and Mahatma Gandhi, and among foreigners, Swedish missionaries in her youth, and Josephine Butler, Margaret Cousins and Annie Besant in her later life were the chief influences. She was also a close friend of Mrs. Stanford, a theosophist from South Africa.

She was more interested in social work, especially social and political upliftment of women, and in improving the condition of children than in political activity. Politically, she was a blind follower of Gandhiji and his policies.

Originally, her parents intended to give her only a little education but she was adamant and wanted to take a degree and later on she decided to become a doctor of Medicine. She was the only girl who took to English education in Pudukottah State and passed her Matriculation in 1903. Then breaking all conventions, she became the first girl student to be admitted to the Maharajah's College for Men from where she passed her intermediate examination in 1905 in the first class.

In 1907, she became the first and the only girl student to join the M.B.C.M. course in the Madras Medical College on a State scholarship. In five years, she finished her medical studies and passed with distinction in 1912. She stood first and won several gold medals and Honours Certificates in medicine, surgery and midwifery.

She then served as House Surgeon in the Government Maternity Hospital for some time, after which she set up her own practice and very soon became a popular and successful doctor. In 1925, she went to England on a

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Government of India scholarship to specialise in the diseases of women and children.

She knew Telugu and Tamil and was deeply interested in European literature.

Very early in life, she became interested in service and wanted to work for the welfare of women and children. Her activities were confined to the Madras State and she became one of the greatest social workers. In 1913, she entered social welfare service and was connected with the Women's Indian association of Madras since 1917.

She served poor women and children as the visiting doctor for the widows 'Home and for Social Service League organised by Lady White-head in 1917. She was also one of the founders of the Muslim Ladies' Association and was associated with the Sarada Home, Madras Seva Sadan, and Society of the Indian Ladies' Samaj for the protection of minor girls. In 1926, she became the first woman legislator when she was nominated as a Member of the Madras Legislative Council.

In 1928, she was unanimously elected Deputy President of the Council, which office she resigned along with her membership in May 1930 as a protest against the imprisonment of Mahatma Gandhi.

1927 proved to be the turning point in her life. From 1927 to 1930 was the period of her greatest contribution in the field of social service and national activity. As a legislator, she successfully piloted certain important measures of social and moral reform and also secured facilities for the promotion of girls' education, health of school children and extension of maternity and child welfare work in the presidency.

She was responsible for establishing a Children's Hospital, introducing compulsory medical inspection of school children, opening of Child Welfare Centres everywhere and the appointment of a separate woman Director of Health. She was one of the organisers of the Madras Vigilance Association and its Vice-President for many years and was responsible for establishing the first Rescue Home.

For promoting girls' education she obtained liberal grants from philanthropic institutions and from Women's Institutions in Madras. She secured the exemption of poor girls from payment of fees and was responsible for the establishment of a hostel for Muslim girls. To her goes the credit for the introducton of Government scholarships for Harijan girls and for providing facilities for alternative courses of Home Science with the appointment of an expert in Science.

By bringing forward resolutions in the legislature she tried to prevent child-marriage and the practice of dedicating girls to Hindu temples. She championed the Sarda Act which increased the marriageable age for boys and girls and as a result of her efforts it was passed by the Legislature in 1928. But her greatest contribution was in getting the 'Devadasi' system abolished by Act No. 5 of 1927, which amended the Hindu Religious Endowment Act.

The Madras Assembly completed the work of legislation introduced by her in 1929 to penalise dedication of girls to temples and to eradicate *nautch* parties. In 1930, an Act for the Suppression of Brothels and Immoral Traffic was piloted by her and passed. Through resolutions and interpellations she got seats reserved for women in local bodies.

It is because of her achieving so much in so short a period as three and a half years as a legislator that there is a genuine feeling among several Indians that her resignation as a Legislator in 1930, though a patriotic act, hampered the cause of social reform through legislation. (Cf. Tribute paid by K. M. Balasubramaniam, published in the 49th Annual Report of the W.I.A.).

However, it did not hamper her in her social work, which she continued to perform through the Women's Indian Association and also in other ways. In 1930, she founded the Avvai Home at Adyar, Madras, for the

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neglected, vagrant and destitute children irrespective of caste and creed. It slowly expanded its activities and today it has become a multipurpose centre catering to the socially handicapped women and children.

From 1924 to 1936, she was the Honorary Secretary and Organiser of the Madras Children's Aid Society and organised a Juvenile Court for Junior and Senior Certified Schools. In 1930 she became the President of the 5th All India Women's Conference held at Lahore and continued to be its President and Vice-President till 1935.

She was also the Chairman of th All Asian Committee of the All-Asian Conference of Women and was its liaison officer till 1935. In 1937, she became the first Alderwoman of the Madras Corporation for two years, during which period she interested herself in the beggar problem, children's education and child welfare, etc.

As active member of the Women's Indian Association since its inception in 1917, she became its Vice-President and then its President after the death of Mrs. Besant in 1933. She attended, as the Indian delegate, the International Conference of Women held in Paris in 1926 and in Chicago in 1933. She guided the policy of the All India Women's Conference during the days of the Non-Cooperation Movement.

She was equally interested in the political emancipation of women. Through the Women's Indian Association she tried to secure political rights for women. The Association secured adult suffrage and civic rights for women. She actively participated in the Association's agitation for the municipal and legislative franchise for women.

She served as the Editor of the *Stri Dharma* during the Non-Cooperation period, from 1931 to 1940. She organised evidence all over India and impressed the Lothian committee. She gave evidence before the Joint Parliamentary Committee in London, along with Mrs. Hamid Ali and Rajkumari Amrit Kaur, and pleaded for adult franchise, common electorates, non-reservation of seats, etc.

In 1936, she turned her attention to yet another field, viz., Cancer. She launched her Anti-Cancer Movement in that year and again renewed it in 1949. As a result of her undaunted courage and tireless work, the Cancer Institute came into being in 1954 in Adyar, Madras. It has become one of the premier Cancer Centres in India and has won international fame.

Even after Independence she was active in the field of social work. She was again an M.L.C. from 1952 to 1957. She was the first Chairman of the State Social Welfare Advisory Board from 1954 to 1957 and gave it shape and character. Till her death in 1968, she never lost touch with the social work in the State and was the mentor and inspirer of social workers in Madras. In 1956, she was given the title of Padma Bhushan by the Government of India in recognition of her services for the women and children in India.

A simple, strong-willed and heroic personality, she possessed great moral courage and self-confidence. Devoted to her principles, and determined to succeed in her objectives, she never rested until she achieved them.

Deeply religious, she observed all the Hindu festivals scrupulously but was not an orthodox Hindu. Her mind was more philosophical. She made a study of all religions, was connected with the Brahmo Samaj, did not believe in any cult, but believed in equality of all religions and respected all religions. Her religion was inter-linked with social work and she regarded service to humanity as service to God.

She did not believe in the caste-system. None of her people had any faith in it. Her parents had made an inter-caste marriage, and so had Muthulakashmi and her brother and sisters. She believed in the dictum of Avvai, the

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woman Saint of Tamil Nadu, that there were only two castes, the selfish and the unselfish.

She was modern in outlook, opposed child-marriage and considered it to be worse than *Sati*. She advocated widow-marriage, and believed in the complete equality of sexes. She expected high moral standards of both men and women.

A nationalist, she resigned from the Deputy Speakership of the Legislative Council, and took the initiative in arranging and addressing several meetings to plead for Independence. She believed in a united India, condemned linguism and regionalism and was opposed to the division of India on a linguistic basic.

A Congress member and a true believer in Gandhiji, she was deeply interested in rural work, khadi and its popularisation and cottage industries. She believed in conducting the nationalist movement in a non-violent manner.

She believed that British rule had done some good for India and that Christian missionaries had done a great deal for promoting social service and the women's cause. She also believed that the British parliamentary system was good.

She believed in the importance of education for women, which she said was more important than even food. She served on the Hartog Education Committee as a member in 1928, travelled all over the country, and studied the progress of women's education in India and Burma.

She tried to encourage girls from backward communities to take to higher education, so that they might become enlightened and fight the age-old customs and habits which hampered their physical and mental growth. The object of education should be to promote nationalism, provide cultural enlightenment and make them useful members of society. As she believed in the complete equality of the sexes, she advocated the study of Home Science for both men and women.

A good speaker, she gave several speeches and addressed numerous meetings. A writer of note, she contributed articles on social problems to the various leading English papers. Editor of the *Stri Dharma* from 1931 to 1940, she was also the authoress of several booklets on different subjects, both in English and in the vernacular. Besides her 'Autobiography', she was also the authoress of two publications : 'Work of Mrs. Margaret Cousins' and 'My Experience as a Legislator'.

Dr. Muthulakshmi Reddi was one of the greatest women of twentieth-century India. With many firsts to her credit—the first woman to study medicine, the first woman to be a member of the Legislature, the first Alderwoman in the Madras Corporation and the first woman Deputy President of a Legislature in the world—She dedicated her life to social work and the cause of women and children's welfare.

Living in stirring times, she broke all conventions and became a pioneer in social reform. A crusader for women's rights, she gave her whole life to the social and political emancipation of women. That the modern Indian woman is regarded as equal to her male counterpart in every sense of the term and in all spheres of social, political and public activity, is largely due to her work, for the latter half of the twentieth century is only consolidating the gains won by her.

A loving wife, an affectionate mother, and a selfless public worker, Dr. Muthulakshmi Reddi approaches, as far as it is humanly possible, the ideal woman depicted by the famous South Indian poet Subramanya Bharati. Her achievements have assured her a permanent place of honour in the Temple of Fame and the nation will for ever be proud of this great woman and bow down to her in gratitude and homage.

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Reddiar, O.P. Ramaswami (1895 — 1970)

O.P. Ramaswami Reddiar, born at Omandur in South Arcot district in 1895, was an eminent freedom fighter and politician.

O.P. Ramaswami Reddiar was born in 1895 in a peasant family of the Reddiar community in the village of Omandur in South Arcot district. Popularly known as Omandur after his native village, he was of Telugu descent and was brought up in orthodox Hindu traditions. He studied up to middle school in his home village. Taking interest in politics, he came under the influence of the leaders of the moderate group in the freedom movement.

As a member of the Indian National Congress since 1926, he turned into an excellent party worker, organiser and speaker. Because of his role in the freedom agitations, he was sent to jail four times.

In 1938, he was elected President of the Tamilnad Congress Committee, in which capacity he made the party popular among the villagers. Since 1946, he was in the Madras Legislative Council, either as an elected or as a nominated member. For two years, from March 1947, he served as the Premier of the composite Madras State.

By 1962, he ceased to be an active member of any political party, In 1964 he was nominated to the Council for the last time but resigned his membership because of illness. Yet he remained as a factor in Madras politics till his last day.

With Madras as the centre of his activity, the period of his contribution to nationalist activities was from 1940 to 1962. In the meetings he addressed, he explained to the learned as well as to the illiterate that the British policy of exploitation and people's dependence on foreign goods ruined the economy of the villages.

To promote the welfare of the people, rural industry should be rehabilitated, agriculture and commerce should be promoted and villages should be made self-reliant economically, with khadi as a major scheme. Freedom was essential for the attainment of this objective. He propagated the ideals of the Congress Party with stress on Gandhism and advocated non-violent methods centred on Satyagraha for the attainment of independence. A believer in mass movement, he declared: "every one should realise that it is his duty to do his bit to secure freedom."

Omandur took an abiding interest in agriculture, education and religion. He missed no opportunity in championing the cause of the peasantry. While he considered the caste-system to be an evil, he felt that education would mitigate it.

He supported the introduction of basic education and compulsory primary education. Eager to promote the cause of Hindu religion, he founded two organisations, the Jyothi Ramalinga Mission Samarasa Sanmarga Sangam and the Vellalar Ilam. A man of simple tastes and pleasing manners, he bequeathed all his property to the Samarasa Sanmarga Sangam.

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Rege, Purushottam Shivram (1910 — 1978)

Purushottam Shivram Rege, born in 1910, was a distinguished Marathi poet and short story writer.

Purushottam Shivram Rege, distinguished Marathi poet, began to write when he was still at school, where he was introduced to Sanskrit literature by his teacher, Moreshwarashastri Kale. His first book of verse *Sadhana* was published during his last year at college in 1931. The same year he left for England where he studied at the London School of Economics for three years. On his return he began his professional career as a lecturer in Economics, a subject which he taught at various colleges till his retirement.

Phulora (1937), the first collection of poems written after his return from England, contained, what Rege was to declare later, 'the creative principle at work in various forms in life and the embodiment of this principle in female form in human life'.

The book was dedicated to the poet's mother and to his beloved, and has poems like 'Abhisarika' which carry the rhythm of short-lived expectancy so characteristic of his work. *Phulora* was followed by *Himaseka* (1943) and later *Dola* (1950). Rege says that his main interest is in the detail and not in the totality, that he is more intent on capturing the intensity of one among many experiences than dwelling on their variety.

He describes the process of his poem-making thus: 'The starting point is simple enough—something small and special in some incident, a word uttered, a thought which enters the mind while one is reading something... A line takes shape. One feels that one wants to put aside everything and start writing.'

The poems in *Dola* are vignettes on the borderline of the lyric and the Sanskrit 'muktaka'. The language is unadorned, striking at the very root of utterance itself, and its brevity offers strange and strong support to the meaning. The meaningful alliteration in 'Lampata ole vastra howuni, anga anga tava limpuna ghyave', expressing the rhythm of the poem, becomes its essence.

In the poems of *Gandharekha* (1954) words embody even more sharply the impress of an experience. Then came *Pushkala (1960)* and some of its poems closest to his heart. He felt that words here, while they retained their 'word-being', reached out beyond the familiar to suggest unexpected shades of feeling.

By and large, the creative principle in his poetry works through the elemental forces in nature and the female form. Wind and water, eyes and lips mingle effortlessly. For instance, in the poem 'Punarbhet' (in *Dola),* space is crowded into the beloved's eyes, blue mountain-sides lean on her lips, long drawn-out ploughed furrows line her cheeks.

In *Pushkala,* however. these forces of nature determine the tempo of a dialogue, its texture and even a relationship. In *Dusara pakshi* (1966), the poems reach a further point of complexity, and the poems in *Priyal* (1971) represent continuation of this process.

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Perhaps one misses in Rege's poems a sharp awareness of the contemporary world, but if the poet mentions its existence (e.g. in 'Paper' from *Gandharekha),* it is as though he was reminding himself or the reader that, if he chose to, he could write in that vein too.

When Rege does write on an event of crucial or natural import (like Gandhiji's death). he brings it within the vortex of his own vision of me, you, and the world dissolved in one. This is in sharp contrast with B.S. Mardhekar's poem on the same event where man's indifference to what has happened is conveyed with force and immediacy.

The single-minded devotion to his own experience is evident even in Rege's approach to the writings of others. In the early sixties, he translated some works of Brecht and Pasternak. His critical articles in *Chhand,* which he edited for six years (1954-60), also bear the stamp of his own creative process.

Rege's preoccupation with this dissolution of separateness or rather merging of identities to embrace all creation is extended to his prose writing. His collection of short-stories *Roop-katthak* (1956) and *Manava* (1968) suggest, with the utmost sophistication, a mood, a situation, with woman in focus. This is also true of his plays *Rangapanchalika ani dona natāken* (1958).

They are only another version of his poetry, *Rangapanchalika,* based on an episode in the 'Virata parva' of the *Mahabharata* has Uttara begging Brihannala to guide her brother's chariot and bring back trophies from the battle —the enemy's banners to clothe her dolls. Once victory is won, Brihannala is revealed as Arjuna, and Uttara is to be given away in marriage to his son Abhimanyu. Did Arjuna go to battle because she begged him to? Or was she only a link in his total destiny to fight the Kauravas? She had surrendered and dictated her first awareness of womanhood to Arjuna and she can now only relive the tremulous ecstasy of that moment as she prepares herself to face life as his daughter-in-law. The mood of acceptance appears again in 'Kalayavana' where nobody can define Krishna (even as they all seek desperately for him) except for Radha and perhaps Kubja (Why impose the fetters of coming and going on him? All paths must be left free for him. Where he goes will be our path. There is no other. Each has to be all. The vision is expressed again in his prose works *Savitri* (1962) and *Avalokita* (1964), and to some extent, in *Renu* (1973) and *Matrika* (1978).

Urvashi, Ahalya, Radha are all names that clothe the same experience—one brief instant of joy with the self, annihilated and forgotten—which places Rege in the mystic tradition, but with a modern slant of self-denigration, amounting to sarcasm. There is no romance in Rege's work, no earthiness, not even eroticism in the accepted sense. The brief moment of physical intimacy may be savoured, treasured, only as a timeless instant of joy, but it is a meeting of bodies:

> Far, far trom beyond
> Wind's impetuous haste,
> I only repeat what I can tell,
> After here there is nowhere.

The rhythm in his writing is carefully wrought and words are 'created' to match a mood ('Tridha Radha' in *Gandharekha* or the last word 'udasini' in khuna' from *Pushkala).* Marathi gender being grammatical and not natural (as in English), Rege uses inanimate objects ('Kalokh' - darkness - masculine; 'Khidki' - window feminine in the opening page of *Avalokita)* to anticipate the arrival of a visitor, the setting for the start of a relationship.

Time, place, age, physical characteristics are subordmated to the need to capture the experience of coming together, to the realisation that it cannot be stretched, that it does not have either a past or a future. In a sense, this vision frees Rege from the confines of any 'school' of poetry and places him in a class by himself with no ancestors or descendants.

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His unique contribution to Marathi literature was recognised not only in the numerous awards which his works received, but also in his election as President of the Marathi Sahitya Sammelan in 1969.

Perhaps, the quotation from Ludwig's *Goethe,* which Rege used to introduce *Avalokita,* is true of his own writing: 'As with Leonardo and Kepler so with Goethe casual experience was raised to vision, and vision widened to embrace the form: for it is with these phenomena as with poems - I did not make them, they made me.'

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Rege, Sadanand Shantaram (1923 —)

Sadanand Shantaram Rege, born in Bombay in 1923, is an eminent Marathi writer of varied literary forms.

Sadanand Shantaram Rege taught English at Ram Narain Ruia College, Bombay. A writer of varied literary forms, fantasy and farce go hand in hand in his writings. His *Jivanachi vastre* (1952), a collection of stories, gives us a sharp insight into the prevalent inequality in our social system.

The influence of Chekhov is evident in his writings. *Chandava* (1959) and *Masa ani ilarkatha* (1965) are among his other collections of short- stories. *Aksharvel* (1957), his first collection of poems, is mainly nature poetry. The pictorial quality of his poems and their vivid imagery won him acclaim as a poet of promise.

Drifting occasionally into abstraction, his poems like 'Bhaas' and 'Matpritichya kabaripashi' reflect the spirit of resignation. *Chandoba chandoba* (1959) and *Zopalyachi baag* (1965) are his books of verse for children.

Rege went to Norway on a Scandinavian Fellowship for Cultural Studies in 1961. He studied the Norwègian language and in 1963 translated Ibsen's *Brand* (1866) into Marathi. His other translations of the Western classical plays include *Jayaketu* (1959), *Badshah (1966)*, *Gochi* (1974) and *Raja Oedipus* (1977).

His translation of V. Mayakovsky's poems *Pant ghatalela dhaag* (1972) won him the Maharashtra State Award and also the Soviet Land-Nehru Award.

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Reh, Vasudev (Kashmiri 1926—)

Vasudev Reh, born in 1926, is an eminent Kashmiri progressive writer.

Vasudev Reh was born in circumstances of abject poverty. His health was poor in his childhood and the most unfortunate thing that could happen to him was that he went blind early in childhood. He could not continue his studies. However, his friends would read to him and thus he became familiar with Urdu and Hindi poetry.

He was influenced by the Progressive Movement and composed poems on patriotic themes. He is a staunch supporter of national integration, secularism and socialism. He has a sensitive ear for the musical and rhetorical qualities of the language, but is efficient in visual imagination. His poetry often lacks metrical accuracy. The first collection of his poems is entitled *Shabgard* (Night watchman, 1964) which is full of beautiful phrases and alliteration.

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Rehbar, Avtar Krishen Mam (1933 —)

Avtar Krishen Mam Rehbar, born in 1933, is a well-known Kashmiri short story writer, playwright and critic.

Avtar Krishen Mam Rehbar is a well-known short story writer, playwright and critic. He did his M.A. from the University of Kashmir, joined Khalsa School as teacher to start- with, and then worked with the Department of Census as Socio-economic Investigator for some time. Later on, he joined Radio Kashmir, Srinagar, as script-writer and is now a Producer there.

His works include Tobruk (1958), a collection of short-stories, *Mokhta lar* (1959), and in collaboration with Naji Munawar a collection of short-stories for children and *Kashri adbuk tarikh* (History of Kashmiri literature, 1965), which received the State Academy of Art, Culture and Languages Award, and *Kashur nasr* (Anthology of *Kashmiri prose,* 1967). *Some* of his *short stories have been* translated into different Indian languages.

His *plays, Talaash, Wolherish, Badshah, Reh ta aab, Ba chus choor and Deda rein* are considcred significant contribution to Kashmiri literature.

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Rehbar, Hansraj (1913 —)

Hansraj Rehbar, born in a village of Patiala state in 1913, is an eminent freedom fighter and a progressive Hindi writer.

Hansraj Rehbar was born in a village of Patiala state. A writer with leftist political leanings, *he* was arrested for *his* anti-government activities first during the 'Quit India Movement' of 1942 and then during the Emergency (1977). His first work was published in 1938.

Since then he has been continuously writing. His major literary works are: Fiction: *Uphas* (1947), *Navkshitij* (1947), *Dharati ki beti* (1947), *Kankara* (1953), *Kissa tota padhane ka* (1971), *Mithak ki maut* (1971), *Adim purkhe* (1977); *Dishahin* (1980); Criticism: *Premchand—jiwan aur krititva* (1950); *Pragativad punarmulyankana* (1966); Translation: *Khandahar* (1977); Others: *Jawaharlal Nehru benakab (1969), Ghalib benakaab* (1970); *Gandhi benakab* (1971) *Yodha sanyasi Vivekanand* (1979); *Bina reedh ka adami* (1979); *Titak se aj tak* (1980) *and Mao tse Tung* (1982).

He has also translated shout stories of the Urdu writer Shaukat Thanvi. *Kissa tota padhane ka* is a satire in which the author through the hero Manisha, tells us how the idealism of an intellectual is shattered by temptations offered by wealthy people in modern society, which is greatly influenced by the capitalist system and is manipulated by it to its own advantage.

The story of *Adim purkhe* goes back to the pre-historic age. Revealing how the matriarchal society was replaced by the patriarchal society, it enables the readers to understand the history, philosophy and development of mankind from the Marxist point of view.

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Renu, Phanishwarnath (1921— 1977)

Phanishwarnath Renu, born at Aurahi Hingna in the district of Purnia in 1921, was an eminent Hindi novelist and short story writer.

Phanishwarnath Renu was born at Aurahi Hingna in district Purnia, Bihar. His schooling in an institution run by the Koirala family of Nepal gave him his grasp of Nepali language, and the proximity of his village to Bengal gave him his fluency in Bengali.

Renu took active part in the Nepali revolution and even wrote a book on it. Subsequently, he was drawn towards Jayaprakash Narayan and was jailed during the Emergency.

He was honoured with 'Padma Sri' by the Government of India—an honour he returned in protest against atrocities perpetrated on the people. He was not very happy, too, with his experiment in Bombay where he had gone for the filming of one of his famous short-stories 'Tisari qasam'.

Renu was a trend-setter, an acclaimed writer of regional novels. Even some of his short stories are characterised by an intense involvement with the region to point of a romantic attachment to the Maithil region to where he was born.

His significance lies in the fact that he - writes as one of the people of the region and not as an outsider, trying to understand the problems of village life from an urban sympathetic stance.

His writings, therefore, veal an involved realism bordering on the romantic, rising from first-hand experience. Renu's Nepali connections are evident in his short-story, 'Dasgajja ke is par aur par'. In *Parti: parikatha* his sketch of the Nepali character of Dilbahadur is equally sensitive.

Besides, his knowledge and love of the Bengali language and literature resulted in the creation of many Bengali characters, sketched accurately, in his novels. The heroine of 'Julus' is Bengali. In his involvement with the village folk, he is nearer the tradition of Premchand but with a difference; in *Renu* we find an appreciation of the character of a region as a whole rather than an appreciation of individuals.

His novel *Maila anchal* deserves special mention as a land mark in post-independence literature. It pioneers a trend in regional novel where the region and its identity become the main theme, nay, the very protagonist of the novel.

His realism is of a very particular brand in as much as he gives a kaleidoscopic picture of the region, its characters and the various facets of its life—political, social and religious. His treatment of the realities of village life is touched with an all-encompassing sympathy which includes both hope and despair, struggle and failure or partial achievement.

What marks out Renu from other regional novelists is his grasp of the rhythm of everyday life expressed in a language which at times acquires a poetic dimension. His other major works, besides short-stories, are *Deerghtapa (Novel)* and *Rinjal* Dhanjal (Reportage)

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Madan. Indranath. *Modern Hindi Literature*. 1939.

Ribeiro, S. J. Diogo (1560 — 1633)

S.J. Diogo Ribeiro, born in 1560, was an eminent Konkani writer and lexicographer.

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S.J. Diogo Ribeiro was a writer and lexicographer. Working as a missionary at Salcete, he analysed, corrected and improved on the works of Stevens' *Doutrina Cristam (Christian* Doctrine) and Arte *da lingua Canarin* (Grammar of the Konkani language). A self-disciplined, hard-working scholar and master of Marathi, Hindi and Sanskrit, he contributed to Konkani works of outstanding value.

His *Declaracam da Dourrina Cristam* (1632) is a monumental work, and its only copy extant is found in the National Library of Lisbon. His work is a testimony to his profound knowledge of native religious vocabulary.

Unable to find proper expression for his ideas of Catholic dogma in Konkani, he freely used Portuguese vocabulary, already naturalised by the missionaries. And he did not hesitate to use Konkani words where they suited him. For instance, he used Vaikuntha (heaven), a thoroughly Konkani word, racy and of the soil, to express heaven.

Ribeiro also translated into Konkani *Vidas dos Santos* (Lives of saints) by Fr. Pedro Ribadaneyra. His other outstanding works are his vocabularies in two volumes: *Vocabulario da Lingua Canann* (Vocabulary of the Kanari language, 1626). Both these volumes, found in the Panjim National Library in manuscript form, contain various idiomatic phrases with 14,500 entries.

Distinguishing between the modern and the old, the literary and popular Marathi and Konkani, he uses polished words like 'patra' for chalice used in high society. Thomas Stevens, Ribeiro and others can be called the first Orientalists who studied the idioms and phrases of India and compared them with those of the East and the West. His vocabulary is scholarly and authentic on many scores.

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Rishabhdas (14th Century)

Rishabhdas was a medieval Gujarati Jaina poet from Khambhat.

Rishabhdas was a medieval Gujarati Jaina poet from Khambhat. As his ancestors organised pilgrimages (Sangha), they were known as Sanghavi. He too had visited Jaina places of pilgrimage like Shatrunjay and Girnar. He was a staunch follower of Jaina precepts. He was well-versed in Sanskrit and Prakrit and was a scholar of repute.

His main contribution is 'Rasas' or narrative poems treating religio-historical themes. As stated in his well-known work *Hirvijaysuiras* (1929), Rishabhdas is supposed to have composed 34 rasas, 58 stavanas and a number of gits, stutis and namaskars. But except *Kumarpalras* (1614), *Bharat-Bahubaliras* (1922), *Hitashiksharas* (1626) and *Hirvijaysuiras* (1629), none of his works is available in printed form.

It is doubtful if all the remaining pieces are written by the author of the above four rasas, because they mention Rishabh or Rikhabh or (Rishabhdas/Rikhabhdas) which may not indicate the same person. Nevertheless, this poet seems to have contributed a good deal to Gujarati poetry.

Kumarpalras gives biographical details of Kumarpal, Vanaraj Siddharaj Jaysinh and Ajaypal. It also contains descriptions of events of religio-historical significance in poetic language. It abounds in didactic aphorisms and sayings and is written in two 'khandas' running into 4500 verses.

Bharat-Bahubaliras is a full-length story, of the previous births (purvabhavas) of well-known princes, Bharateshvar and Bahubali, in 84 verses of duhas and deshis.

Hitashiksharas is a long didactic poem of 2000 stanzas in duhas and deshis, and offers valuable advice on religion in particular and life in general.

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Hirvijaysuiras is the best of the lot, which narrates the life-story of the Jaina monk Hirvijaysuri and, more significant, is the narration of events pertaining to his association with the Mughal Emperor Akbar, whom Hirvijay had offered religious sermons. The interest of the poem is sustained on account of poetic imagery and delightful descriptions.

Of the numerous other ras poems, *Sthulibhadraras, Jivavichararas, Shrenikras* and *Mallinathras* are worth mentioning. Manuscripts of these rasas, stutis and sajjhays are preserved in the libraries situated in various places of Gujarat and Rajasthan.

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Rishivar Dhansuri (15th Century)

Rishivar Dhansuri, belonged to the Anchal Gachha sect, was an eminent Jaina poet of early medieval Gujarati literature.

Rishivar Dhansuri a Jaina poet of early medieval Gujarati literature, belonged to the Anchal Gachha sect of Jaina monastery. He was a disciple of Jayakirtisuri. Only two of his works are available, viz. *Nalaraya Davadanti charita* (1456) and *Jinendratishaya panchashika. Nalaraya Davadanti charita is* an early Rasa work of 321 stanzas on the story of Nala-Damayanti, which has influenced the later rasas on Nala-Damayanti by Mahiraj and Megharaj.

Rishivardhanasuri has described in short the story of Nala-Damayanti strictly according to the Jaina version (in which Damayanti is called Davadanti) as given in the *Trishastishalaka-purbsha-charitra* by Hemchandracharya.

The other work *Jinendratishaya panchashika* deals with the extraordinary characters of a Jainá Tirthankara.

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Rohal Faqir (1726 — 1805)

Rohal Faqir, born in 1726, was an eminent Sidhi sufi saint, poet and mystic.

Rohal Faqir was a saint-poet and mystic, and exponent of Hindu philosophy. Zangeja by caste, Shia Muslim by religion and a sufi by practice, he was considered to be a great saint-poet-Kabir re-born in Sindh. He held a high position under king Ghulamshah Kalhoro of Sindh.

When about 46, Rohal renounced the world along with his wife and two sons, Shahu and Ghulam Ali, and became an ascetic. Two of his sons Khuda Bux and Dariya Khan were born later. Excepting the third son, all his sons became well-known saints and poets in their own right.

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After wandering for a few years, Rohal eventually settled at Kandri, a village in district Sukkur in north Sindh. Rohal has written poetry. not only in Sindhi, but also in Hindi and Saraiki, which in fact was his mother tongue. His four shastras *Man prabodh, Adhabudh granth. Sarb Jnan* and *Agam varta,* all in Hindi, coming from the pen of a Muslim saint, is a unique feat.

He is an eminent exponent of Hindu Vedantic philosophy. He is also the author of *Krishna padas, Artees, Holis,* etc., which are often sung by people on the border of Sindh and in Marwar (Rajasthan). Among his followers, the Hindus constitute a predominant majority. His descendants continue to live in Kandri.

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Routroy, Satchidananda (1913 —)

Satchidananda Routroy, born at Khurda in Puri district in 1913, was a well-known Oriya litterateur, an ardent political worker and an active social-reformer.

Satchidananda Routroy, the poet of the people and the harbinger of modernity in Oriya poetry, was born on 13 May 1913 an aristocratic Kshatriya family of Gurujanga village in Khurda subdivision of Puri district, 43 km. from Puridham of Lord Jagannath in the State of Orissa, which was then a part of Bihar and Orissa Province.

His father, Prasannakumar Routroy, was a lawyer of repute who was a nationalist too and his grandfather was Dewan of Boudh, then a Princely State, now a part of the State of Orissa. Routroy's forefathers were military Gurus of the Gajapati Kings of Orissa. In 1945, Routroy married Bhudevi, the youngest daughter of the zamindar of Gollapalli in Andhra Pradesh.

From his early student days Routroy was an ardent nationalist and a rebel. During his school days he came under the magic spell of Mahatma Gandhi's nationalist activities. Because of his nationalistic activities and patriotic fervour, he was hounded out of Orissa, and he matriculated from the Brahmo Boys' H.E. School, Calcutta. His nationalistic spirit and patriotic fervour constantly got him into trouble and he was once again chased out, this time from Calcutta, and ultimately graduated from the Ravenshaw College, Cuttack, in 1939.

Routroy is fundamentally a rebel, a non-conventionalist, a non-conformist and a progressive. He has left the imprint of his personality on whatever field he has served in, be it political or literary. During his student days, he was a student leader and played a prominent role in the States People's Movement of Orissa.

His 'Rakta Sikha' and 'Abhijan' unleashed waves of defiance and revolt against the British Government and the oppressive regimes in the Princely States and became the standard bearer of democratic consciousness in the State. His epic, 'Baji Rout' or the 'Boatman Boy' became almost the Bible of the States People's movement of Orissa and, in general, of the revolutionary youth of his days.

Apart from kindling the torch of revolution in the heart of the youth, his poems signalised the advent of a renaissance in the literary domain of Orissa. By his free verse forms, his unconventionals imagery, his down-to-earth realism, and his masterly representation of the cause of the lost and the neglected and the lowest in society, he made himself the harbinger of the impending spring of modernity in Oriya poetry, now ably sustained and

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developed by the young poets of Orissa. As A.V.

Antoni has rightly observed: " Routroy not only blazed the trail of revolution in the State (Orissa) in 1938 and gave that revolution its voice and verse, but later touched life at various levels and gave to us many a beautiful verse embodying truth and beauty of life." Thus he has become the trumpet voice of the mute and the deprived millions.

Routroy has written poetry, short stories, and novels and has turned everything he has touched into gold. His 'Pallishree', 'Baji Rout', 'Pandulipi', 'Kabita 1962', 'Swagata', 'Avigyana', 'Bhanumatira Desh' and 'Hasanta' are master pieces of his literary genius.

Routroy was awarded the title of 'Padmashree' by the Government of India in 1962 for his literary attainments. His 'Kabita 1962' was adjusted to be the best collection of poems between 1960 and 1962 by the Central Sahitya Academy. In 1965, he was awarded the Soviet Desh Nehru Prize for his literary activities.

He is a widely travelled man who has visited five continents, in connection with literary, cultural, social service and other activities, either as a representative of the Government of India or at the invitation of the Government of U.S.A. or of different universities, and has addressed many universities and international seminars.

Routroy has a modern and cosmopolitan outlook. He is a believer in the higher values of life and the fundamental equality of all religion. He is an advocate of socio-economic equality and inveighs against caste divisions and untouchability and is an advocate of widow-marriage. Neatly but plainly dressed, with a sober, unostentatious appearance, Routroy by his polished and genial manners creates around him an aura that attracts the young and the old, the progressive and the revolutionaries.

His company instils in the youth a sense of self-confidence and a revolutionary fervour. The ruthless oppression and the incarceration to which he was subjected during the British Raj has not blunted the edge of his revolutionary zeal, and he still continues to be a champion of the cause of the oppressed and the downtrodden.

A well-known litterateur, an ardent political worker, and an active social-reformer, Routroy's contributions will be long remembered in Orissa.

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Row, T. Madhava (1828 — 1891)

T. Madhava Row, born at Kumbakonam in Tanjavur district in 1828, was a good administrator and politician.

T. Madhava Row was born at Kumbakonam in Tanjavur district in 1828. His father was Ranga Row, the Dewan of Travancore, who had succeeded his own elder brother, Rai Raya Rai Vencata Row, as as Dewan of that State after the latter was appointed as Native Assistant to the Commissioner of Mysore.

He was a Maharashtrian whose ancestors had settled down at Kumbakonam for nearly one and a half centuries since the days of Maratha ascendancy in the South. Like Nawab Sir Salar

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Jung of Hyderabad, who was his contemporary, Madhava Row improved his family status from middle-class to peerage in Indian society by dint of hard work, probity and high talents as Dewan of Travancore, Indore and Baroda; he was the architect of his own fortune.

He was a precocious lad. It was impossible in those days to reach the pre-university stage before a boy was at least sixteen years old. But Madhava Row entered the Presidency College, then known as 'the High School,' under Sir Eyre Burton Powell, in 1841 and received the degree of Proficient in the first class in 1846 with a seal and a ring appropriate for such distinction.

Soon after, he acted for Sir Eyre (who had gone on leave) as Professor of Mathematics and Natural Philosophy. It was at this stage that he financed the future Sir. T. Muthuswami Iyer in his studies in the same High School.

On 15 February 1847, Sir T. V. Stonehouse, the Accountant-General of Madras appointed Madhava Row as a Junior Assistant in his office. But he was appointed in May 1849 as Tutor to the two nephews of the Raja of Travancore (the future rulers of that State). In July 1853, he was promoted as Dewan Pishkar or Assistant Prime Minister of the same State. In November 1857 he acted as Dewan until he was confirmed in that high office in January 1858 (when he was nearly thirty years old).

He held the Dewanship until May 1872 continuously, except for a short period of leave between February and May in 1872 on the eve of his retirement. It was due to the temperamental difference between the Raja and him that Madhava Row was compulsorily retired on Rs. 1,000/- per mensem.

During this long period of fifteen years of his administration he had won the admiration of the Government of India on one side and the approbation of the Travancoreans on the other Napier invited him to take a seat in the Viceroy's Legislative Council. Northbrook proposed that Madhava Row should give evidence before the Finance Committee of the House of Commons.

Sir Henry Fawcett, M.P., described Madhava Row as 'the Turgot of India'; and Queen Victoria made him a K.C.S.I. at the ceremony she held to make the Raja of Travancore a G.C.S.I., on 15 February 1867.

In the Parliamentary Blue Book on the Moral and Material Progress of India for 1871-72 Madhava Row was described as 'a great statesman'. Here, in India, the University of Madras nominated Madhava Row to its own Senate in 1862; *The Calcutta Review* (No. CX, Vol V, 1872) published an article, called "A Native Statesman'" on Madhava Row.

Sir T. Madhava Row was appointed Dewan of Indore for three years, under contact, in February 1873. But at the end of 1874 the Government of India received the consent of the Holkar of Indore to transfer the Dewan to Baroda as its Regent-Dewan from December 1874.

Sir T. Madhava Row administered Baroda from 1875 till 1882 and made its a model State. P. S. Melville said that he saw none in India who was "a more able, conscientious and industrious administrator than he." Sir Richard Temple added that he was highly esteemed by all British officers who had knowledge of his administration in that State.

Queen Victoria honoured him with the title of 'Raja,' with the right to be addressed as 'His Excellency,' on 1 January 1877, on her assuming the title of the 'Empress of India', The University of Bombay, not to lag behind in admiration, nominated him to its Senate.

Whether, it was Indore or Baroda, it made no difference to Sir. T. Madhava Row. In both he brought order out of chaos. But it is said that he yielded without protest whenever the Imperial British Government, which was the Paramount power all Feudatory States in India, thought to interfere in Baroda affairs and that

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this was at a dignified attitude for the Dewan of the historic State of Baroda. This did not take account of the protest of Sir. T. Madhava Row in matters relating to opium, salt and other sources of finance in the State, and to this extent the criticism was unfair.

On retirement from the Baroda State Raja Sir T. Madhava Row lived as a private individual and a common Indian citizen from 1882 till his death in 1891. During this decade he avidly read Herbert Spencer wrote on social and political questions to the newspapers under the assumed names of 'Native Thinker' and 'Native Observer'.

He wrote verses and devotional songs in Marathi and acted as the Chairman of the Reception Committee for the Third Session of the Indian National Congress at Madras. He was associated with the Congress from May 1887 until April 1890 when he resigned.

Unfortunately, all these proved a waste. He had passed the age of usefulness in public life. Dr. Annie Besant described him as "prudent, conservative and optimistic but cautions." While he upheld English education for boys and girls, he was opposed to outdoor sports, the craze for the English language and for the sea-voyage to Europe. He advocated primogeniture in the Joint-family system, nomination of the propertied class to the Legislative Councils, the abolition of oppressive customs duties and the preservation of the caste-system *in toto* in the State.

In the Indian press he was accused of being 'a traitor' in the Congress party and of being unpatriotic. To Hume he wrote that he principle of 'election' to the legislatures was 'premature for India,' 'wild and mischievous' and 'disturbing to the tranquility of the country'.

He considered the educated young men who demanded elected councils as 'fiery patriots who wanted a Parliament of B.A.'s Native Viceroys, Native Governors,' etc. Naturally, he was too much of a misfit for the society in which he lived and was left alone on his retirement from the Congress after 1890. Nevertheless, the grateful Travancore State created a bronze statue of him in Trivandrum.

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Roy, Anandachandra (1831 — ?)

Anandachandra Roy, born in Faridpur in 1831, was an eminent freedom fighter and Congress leader.

Anandachandra Roy was born in a Brahmin zamindar family of Faridpur, Bengal, in 1831. His father, Gaursundar Roy, was a man of sterling virtues, honest, devout and magnanimous. He did not, however, hesitate to drive out his eldest son, Govinda Chandra Roy, from his house when the latter embraced the Brahmo religion. Gaursundar was the Dewan of Mr. J. P. Wise, an indigo-planter and zamindar of Dacca. Anandachandra inherited many of his father's virtues.

After completing his education Anandachandra joined the Dacca Bar, and not long after became one of the leading practitioners of that Bar. Although a busy lawyer, Anandachandra had enough time to spare for active politics and was closely associated with the Indian national Congress.

He worked Surendranath Banerjea in the days of the anti-partition movement and had been in close touch with national leaders like Aswini Kumar Datta, Krishnakumar Mitra,

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Jogeschandra Chaudhuri, Motilal Ghosh and Kaliprasannna Kavyavisarad.

Anandachandra was a very-spirited personality and when the Vernacular Press Act was passed in 1878, he did not hesitate to condemn it openly. The Partition of Bengal, likewise, evoked the strongest protest from him. In this connection, he presided over a monster meeting held within the Jagannath College campus, Dacca.

As he was by then the leader of the Dacca Bar, his speech condemning the Bengal Partition made a tremendous impression on the vast gathering which included leaders like Surendranath Banerjea, Jogeschandra Chaudhuri, Abdul Halim Ghaznvi, Heramba Chandra Moitra and many others. Anandachandra took a leading part in the Swadeshi Movement of the time which gathered momentum from the Provincial Conference held at Barisal on 14 and 15 April 1906.

It was a memorable meeting attended by many, not only from the district itself, but also from Calcutta and other parts of Bengal. Sir B. Fullerton, the District Magistrate of Barisal, had by an order prohibited the shouting of *Bandemataram* in public. But Anandachandra and other took out a procession on 14 April 1906, shouting *Bandemataram* in defiance of the prohibitory order.

Under the orders of the Deputy Superintendent, Mr. Kemp, the Police set upon the processionists and injured many of them. This incident gave a new turn and impetus to the Swadeshi Movement and Anandachandra's contribution thereto was great and universally acknowledged.

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Roy, Anil Baran (1800 — ?)

Anil Baran Roy, born at Guir in the District of Burdwan in 1890, was an eminent freedom fighter and writer.

Anil Baran Roy was born on 3 July 1890, at Guir in the District of Burdwan, Bengal. The Raja of Vishnupur is said to have conferred the title of 'Roy' on one of his ancestors in recognitions of his brilliant military services in repelling the attacks of the 'Bargi' raiders. After his graduation in 1910, owing to their straightened circumstances his parents arranged for his marriage in a well-to-do family and he was persuaded to accept the proposal in the interest of the family. An M.A. in Philosophy and English, he also passed the B.L. examination of the Calcutta University in 1915.

On the day on which he was going to enrol him self as a pleader at the Suri Court he chanced to meet an astrologer who predicted that he was not destined to carry on the legal practice and that selfless service to the people would be his mission in life. In fact, he did not join the Bar at all. He worked as a Professor of Philosophy for seven years—first at the Hetampur College and then at the Bankur Wesleyan College.

Gandhiji's principle of non-violent non-cooperation made a deep impression upon him. In 1921, he fancied having heard the voice of the Divine Mother calling upon him to sacrifice himself for the cause of the country. Accordingly, he left the profession of teaching and actively participated in the non-cooperation movement. The contribution made by him to the organisation of the Congress in the District of Bankura cannot be overestimated.

In 1923, Anil Baran joined the Swarajya

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Party under the guidance of Deshabandu Chittaranjan and he was elected to the Bengal Legislative Council from the Bankura constituency as a candidate of the party. As the trusted lieutenant of Deshabandhu he soon became a leading figure in the political arena of Bengal. After being branded in the British Parliament as 'the most dangerous man', he was arrested in 1924 under Regulation III of 1818.

Meanwhile, he became profoundly impressed by the teachings of Sri Aurobindo, the great patriot and saint. While a prisoner he was in regular correspondence with the Master who ordered him to go to Pondicherry after his release in June 1926. When he faithfully complied, Sri Aurobindo said, "Anil Baran has uncrowned himself."

Having practiced Yoga at Pondicherry for forty years as an intimate disciple or Sri Aurobindo, he came out in 1966 to do, as he says, Sri Aurobindo's political work. He unfolded a scheme based on the views of Sri Aurobindo. The salient features of this scheme are: Re-unification of India under a new constitution giving full autonomy to all the States including Kashmir, leaving the Centre with only Defence, Foreign Affairs and Communication; communal harmony to be established by preaching the basic unity of all religions devotion to God, observance of moral rules and service to humanity, and condemning all stupid quarrels over difference in external rites and ceremonies; abolition of poverty and reduction to a minimum of the disparity in the distribution of wealth—private enterprise under State control to be given free scope to serve the country though the State may run some key industries; establishment of world peace by the formation of a World State with an international army, for which India should take the initiative by introducing a resolution to this effect in the United Nations General Assembly.

Anil Baran is a prolific writer. He has written a pretty large number of books in three languages——English, Bengali and Hindi. Of these books 'Sri Aurobindo and the New Age', 'India's Mission in the World', 'Songs from the Soul', and 'Mother India' deserve special mention. Coming from the pen of an intimate disciple, 'Sri Aurobindo and the New Age' gives us a correct interpretation of Sri Aurobindo's ideals and methods of Yoga and his contribution to humanity. 'India's Mission in the World' is a bold challenge to those who hold the view that religion has been the cause of India's misfortune and, in the words of Dr. S. Radhakrishnan, "expresses vital truths in simple languages."

Anil Baran's English edition of the Gita, based on the interpretation of Sri Aurobindo, has been prescribed as a text-book for the Cambridge university Tripos course and its French translation has already passed through ten large editions in Paris.

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Roy, Anil Baran (1901 — 1952)

Anil Baran Roy, born at Biara in Dacca district in 1901, was an eminent Bengali freedom fighter and politician.

Anil Baran Roy was born in 1901 of Hindu parents in the village of Biara in the Manikganj subdivision of the Dacca district. His father, Arun Chandra Roy, was a Kayastha by caste and a government employee by profession. Anil Baran had four brothers and two sisters. A

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promising student of the Dacca School, he passed the Matriculation examination in 1916.

He received higher education in the Dacca College, obtaining his M.A. degree in English in 1922. He qualified for the Bar, but before he could build up a practice, he was drawn to organisational work. In 1939, he married Lila Nag, one of his early political associates. The teachings of Swami Vivekananda and the Upanishads influenced Anil Baran in the formative period of his life.

He was drawn to Socialism by his extensive study of the writings of outstanding Western thinkers. The range of his study was very wide: history, economics, sociology, politics, science, religion, philosophy, etc.

Even as a boy Anil Baran had a great patriotic feeling. He was convinced that only revolutionary methods could promote the national cause. He was the found-leader of a fraternity called 'Sree Sangh' (1921) which became a powerful organisation in Dacca and served as the training ground of many future political leaders. In 1925, Lila Nag joined this group. Anil Baran founded the Socialist Democratic Party in 1928 together with Lila Nag, Lalit Barman, Anil Ghosh Rebati Barman and Dr. Sailesh Roy. Following the resurgence of revolutionary activity in 1930.

Anil Baran was arrested and, like many other political workers, kept under detention till 1935. During this period, many notable political workers were converted to Marxism. Anil Baran also made a thorough study of Marxism, but became a powerful exponent of the operation of plural forces in the dynamic of social changes as opposed to the economics monism of Marxism.

As a Socialist, he contended that Socialism had no inherent relation with materialism, dialectical or otherwise, and that life was an integrated whole, whose different aspects were functionally correlated. He stood on this ideological ground when he joined issue with the Communists in 1931, offering for the first time an ideological opposition to them and checking the acceptance of the Marxist doctrine by political workers.

On being released from jail in 1938, Anil Baran worked as a close associate of Subhas Chandra Bose in the Indian National Congress. He joined the Forward Bloc in 1940. After the disappearance of Subhas Chandra Bose form India in 1941, Anil Baran and Lila Roy toured extensively in northern India in an attempt to organise the activities of the Forward Bloc. He was arrested in 1941, and kept in prison till 1946. On the outbreak of communal riots in Dacca, Calcutta and Noakhali, he organised relief work in these places.

In 1947, the Forward Bloc opposed the partition of India, and Anil Baran tried hard to mobilise public opinion, particularly in East Bengal, to resist partition. He himself stayed back in East Bengal, serving the minorities of the region, till he was forced to leave owing to political persecution.

After the split in the Forward Bloc, he led the Subhaisist group. In 1952, he intended contesting a Lok Sabha seat from West Bengal, but died suddenly of cancer on 6 January 1952. Among his friends the name of Sunil Das deserves special mention.

Anil Baran Roy has been described as a politician, scholar and philosopher. He wrote frequently on Socialism. His Bengali publications include: 'Samajtantrir Drishtite Marxbad' (1959), 'Netajir Jeevanveda', 'Vivaha O Paribarer Kramavikas' and 'Dharma O Bijnan'. Like many other nationalist leaders in the days of the freedom struggle.

Anil Baran was extremely critical of the British in India. He believed that only complete independence could put an end to imperialist oppression. He was always anxious for complete independence of India. As an old associate of Subhas Chandra Bose, he did not welcome the partition of India. The India of his dreams was an undivided country. He was opposed to regionalism.

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As a Socialist he had a progressive outlook, although he ascribed great importance to religion as a social force. His stand against caste and untouchability was clear, He believed that women must have a high position in society and had a number of women as his fellow-workers in the 'Sree Sangha'.

He was in favour of the spread of Western education in this country and felt the importance of primary education as a condition of the growth of nationalism. His chief recreation was music. He could sing well, and his songs were widely appreciated.

Anil Baran Roy's contributions to the freedom movement and to the growth of Socialism in this country were typical of the leaders of his kind. A good organiser, he was marked off from other political leaders of his time by his rational approach to problems. He did a good deal for giving and ideological content to the programme of the moderate left.

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Roy, Bidhanchandra (Dr.) (1882 — 1962)

Bidhanchandra Roy, born in Patna in 1882, was an eminent Congress politician and first chief minister of Bengal.

Born on 1 July, 1882 in Patna, Bidhanchandra belonged to the family of the rebel Maharaja Pratapaditya of Jessore, in its Ash-Guha branch, hailing from Sripur in Khulan district, now in Bangladesh. His father, Prakash-chandra, joined the progressive, monotheistic Brahmo sect, rose to be a Deputy Magistrate and Collector, and commanded respect for his position and integrity. Bidhanchandra's mother, Aghorekamini, a devout lady and a devoted social worker, deeply influenced his personality and character. He was influenced also by the Bhagavad-gita, other sacred Sanskrit texts and Rabinderanath Tagore's poems.

Yet, Western education attacked him. He passed the Entrance examination from the Patna Collegiate School in 1897. From the Patna College, he passed the First Arts examination in 1899, and the Bachelor of Arts examination, with Honours in Mathematics, in 1901. At the Calcutta Medical College, the Principal, Colonel Lukis, became his friend and inspirer.

Due to some dispute with a European Professor he missed his M.B. degree, but within six months passed the L.M.S. examination in 1906 and in two years won his M.D. Despite obstructions he was admitted to the St. Bartholomew's Institution in London in 1909 and within about two years had the rare distinction of passing both the M.R.C.P. (London) and F.R.C.S. (England), being placed first in the former.

On his return to India, he was employed by the Government as an Assistant Surgeon at the Campbell Medical School, but disgusted with the overbearing attitude of some European officers he gave up the job and joined the newly-established Carmichael Medical College as a Professor. He soon acquired a considerable practice and made his mark as a Fellow of the Calcutta University.

In 1923, the young doctor, as an independent candidate, supported by the Swarajya Party of Deshabandhu Chittaranjan Das, dramatically defeated at the polls the

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veteran nationalist leader, Sir Surendranath Banerjea, who had chosen to collaborate with the British as their Minister in Bengal.

In the Bengal Legislative Council Bidhanchandra soon established himself as a prominent parliamentarian. Chittaranjan made him a trustee of the Deshabandhu Memorial Trust, created by him out of his personal assets. This Trust runs the Chittaranjan Sevasadan, of which Bidhanchandra was the able Secretary for several years.

After the death of Chittaranjan Das, Bidhanchandra was chosen as the Deputy Leader of the Swarajya Party in the Council and with his four colleagues, viz., Saratchandra Bose, Nirmalchandara Chunder, Tulsichandra Goswami and Naliniranjan Sarkar, guided Bengal politics for some time. They were collectively called "the Big Five of Bengal."

Bidhanchandra's progress as a national leader was rapid. In 1928, he was elected a member of the All India Congress Committee and, as the Secretary of its Reception Committee, he proved his organising ability at its Calcutta session. He came in close personal contact with Mahatma Gandhi, Motilal Nehru, Jawaharlal Nehru and other leaders, many of whom, as a physician, he had under his care.

During the Civil Disobedience Movement he resigned his seat in the legislature. In 1930, he was nominated to the Working Committee, the highest executive body if the Congress, then declared illegal by the Government. While attempting to attend its meeting in Delhi, he was arrested and imprisoned for six months.

Out of prison, he was elected Mayor of Calcutta in 1931 and 1932, and President of the Bengal Provincial Congress Committee in 1934. Soon he resigned the Presidentship and concentrated on his medical profession in which he won many laurels as a Fellow of the Royal Society of Tropical Medicine and Hygiene and of the American Society of Chest Physicians, President of the Medical Education Society and of the Indian Medical Council.

In 1939, at Gandhiji's request, he was again nominated to the Congress Working Committee, but he did not like to continue there in the next year. As a physician, he attended on Gandhiji during his historic fast at the time of his detention at the Aga Khan Palace. Bidhanchandra was the Vice-Chancellor of the Calcutta University from 1942 to 1944 and was awarded by it the honorary degree of Doctor of Science. In 1947, the University sent him back into the Bengal Legislative Council.

After Independence he was promptly appointed Governor of the United Provinces, the largest State in India, but as a man of action, he refused to be a mere figurehead and declined the appointment. In 1948, the Congress legislators of West Bengal chose him as their leader. It was now that Bidhanchandra got ample scope to prove his mettle as the Chief Minister of this problem State.

His continuous tenure till his death in 1962 constitutes a brilliant chapter in the chequered history of the State. Despite the refugee problem, the growing pressure of population, the periodic food shortages and mounting unemployment, the State continued to flourish under his dynamic stewardship. The abolition of the zamindary, imposition of celling on land holdings, protection of actual tillers and provision of irrigation, fertilisers and improved seeds brought about a remarkable change in agriculture.

New industries were encouraged and the hamlet of Durgapur blossomed into a big industrial center. New schools, colleges and universities, new roads, buildings, hospitals, health centres and other amenities enriched the life of the people. If he could not solve some of the problems, the circumstances were unfavourable and made a solution difficult.

The people of West Bengal voted the Congress back to office under his leadership in three consecutive general elections. He himself was elected thrice, in 1952, 1957 and 1962. As an elder statesman, he commanded respect at

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home and abroad. 'Bharat Ratna' (Jewel of India), the highest honour in the country. was bestowed on him. On invitation, he visited the U.S.A., Japan and other foreign countries. Yet in spite of the heavy duties of his august office he continued to treat his patients gratis every day. After a brief illness he died, unmarried, on the very date he was born. About a million of his countrymen joined the funeral procession.

Bidhanchandra was a democrat but not a demagogue, an administrator and not a rabble-rouser. He abjured communalism and regionalism. Non-violent to the core, he did not hesitate to take stern measures called for by the exigencies of the situation. His paternalism was often mistaken for bossism of which he was hardly guilty.

His tall figure and natural reserve commanded respectful awe. His healing touch and helping hand endeared him to all who came in contact with him. Tough in exterior but soft at heart, he was devoted to his friends and tolerant to his foes. Medicine was his first love. He rose to eminence as a physician. He did not like ostentation, but loved the good things of life, sweet scents and flowers, literature and the fine arts. In dress he was simple but elegant. He had a refined sense of humour. His charity was silent and bountiful. He donated his dwelling house to a trust for providing medical relief to the suffering.

A man of integrity and probity, noble, God fearing, large-hearted and patriotic, Bidhanchandra was alike an idealist and a realist. People rightly looked upon him as "the architect of modern West Bengal".

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Raychowdhuri, Acharya Brajendra Kishore (1884? — 1957)

Brajendra Kishore Raychowdhuri, born at Balihar in Rajshahi district in 1884, was an eminent social activist.

Acharya Brajendra Kishore Raychowdhuri was born in 1281 B.S. (1884?) in the village of Balihar in the Naogaon Subdivision of the Rajshahi district. He came of a Barendra Brahmin family. His father, Hari Prasad Bhaduri (Bhattacharya), was a manager of landed estates and was respected for his honesty, simplicity and concern for the poor. His mother, Sarada Sundari was a spirited lady. In many respects Brajendra Kishore took after his parents. He had five brothers and four sisters. As a boy of six, he was adopted by the widow of Rajendra Kishore Raychowdhuri of Gauripur (Mymensingh).

Brajendra Kishore was educated privately at home by Kumudinikanta Banerji, his education being partly traditional and partly modern. He married Anantabala, a Barendra Brahmin girl, who had lost her parents. Brajendra Kishore knew many of his famous contemporaries intimately. Maharaja Suryakanta had helped him out of the difficulty over his adoption question. So had Upendra Chandra Chowdhuri and Dharanikanta Lahiri. They also seem to have inspired him with patriotic fervour. He was known to R.C. Dutt, I.C.S; Harendra Seal, a wealthy man of Calcutta, was another note-worthy friend of his.

As a zamindar, Brajendra Kishore had a constructive role, With the help of his two dewans, Kumudinikanta Banerji, his former tutor, and Nalinimohan Ray, he was able to raise

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his annual rental from Rs. 3 Lakhs to Rs. 12 lakhs. He was a very popular zamindar, and his liberality for the amelioration of the condition of his tenantry was remarkable. He built many new roads and houses at Gouripur, thus transforming it into a flourishing locality. For his tenants' health and prosperity he dug many tanks and tubewells.

In 1905, Brajendra Kishore joined the anti-partition movement, and from then onwards helped the cause of India's freedom in every possible way. He sympathised with the terrorists and believed in their methods, the cult of non-violence having no attraction for him. He gave generous financial assistance to the revolutionaries. For Barindra Kumar Ghose he had great affection. His house at Gouripur became the meeting place of revolutionary leaders like Bepin Pal, Aurobindo Ghose and Subodh Mullick.

Brajendra Kishore believed that British rule was harmful for India. He had, however, no occasion to express his ideas on this question clearly. There was friction between him and the authorities. On one occasion Brajendra Kishore filed a suit against the Government, following raids on the shops of the 'Swadeshi Bazar' in Mymensingh and on his own local office at Jamalpur. He turned down his father's request to withdraw the suit and was prepared for the worst, i.e., confiscation of his estates by the Government.

He won the case in the High Court, but ultimately the Privy Council decided against him. It appears from a study of his career that Brajendra Kishore was in favour of complete independence as India's goal. The British Government looked upon him with suspicion. His Calcutta residence in Sukea Street was at one time closely watched by the Intelligence Department. The Government also tried to win him over by offers of titles like 'Raja' and 'Maharaja'. Brajendra Kishore declined their offers, making it clear that he preferred to remain without such recognition from the Government.

Although his status as a zamindar made it impossible for him to take an active part in the national struggle, he never hesitated to help the nationalists of all parties. He invited leaders like Bepin Pal and Aurobindo Ghose to go on lecture tours to his estates.

He donated five lakhs of rupees to the National Council of Education or Jatiya Siksha Parishad on its establishment on 15 August 1906. He contributed one lakh of rupees to the Benaras Hindu University at the instance of Pandit Madan Mohan Malaviya. He did not support regionalism. His educational charities were magnificent. He established several High English and primary schools and *maktabs* for Muslim boys in Gouripur. He was called 'Danavira' by his admirers for his munificence, while his tenants called him 'Raja'.

Brajendra Kishore was a member of the Land Revenue Commission which was appointed in 1938 to examine the working of the land revenue system of Bengal and to report whether it was practicable for the Government to acquire all the superior zamindari interests. He signed the report subject to a note of dissent which he submitted jointly with the Maharaja of Burdwan.

Brajendra Kishore was a good sportsman and an accomplished musician. He played cricket and supported many athletic clubs. His performance on the percussion instruments of *khol* and *pakhwaj* was superb. He started a dramatic club called the 'Natyaniketan' at Gouripur with an outlay of one lakh of rupees. He was a patron of great musical talents like Ostad Alauddin Khan, Enayet Khan and Dabir Khan, all of whom were in residence at Gouripur at one time or other.

Brajendra Kishore himself wrote several pamphlets on music. His personal habits were simple, his dress being unostentatious though dignified. His religious views, however, were rather old-fashioned. He did not favour the marriage of widows although he had great regard for Indian womanhood. As an

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enthusiastic member of the Brahman Sabha, he spent large sums for improving the moral and intellectual condition of pandits and priests. He had great reverence for Ramakrishna Paramahansa. Brajendra Kishore died in 1957.

In Brajendra Kishore, we find a curious mixture of political extremism with conservatism in social matters. His political opinions were sharply different from those of most zamindars, who, as a class, were tied by ropes of gold to the established Government. Although obliged to remain in the background, he promoted the nationalist movement by helping some of its key figures.

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Roy, Dilip Kumar (1897 — 1980)

Dilip Kumar Roy, born in 1897, well-known Bengali and English dramatist, poet, novelist, dramatist, poet and musician.

Dilip Kumar Roy was the eminent son of Dwijendralal Ray, well-known dramatist and poet. Himself a novelist, dramatist, poet and musician, he studied mathematics, music and law and travelled widely in Europe and America. Many of his books on music such as *Geetashri, Sangitiki,* and *Suranjali* are enriched with musical notations.

He had close association with such writers as Romain Rolland and Bertrand Russell, and wrote in Bengali and English his reminiscences of them, viz. *Tirthankar* and *Amongst the Great.*

Dilip Kumar wrote a number of novels. *The Upward Spiral* for instance, is one of his famous novels in English. Most of his novels were inspired by spiritual and philosophical insight. He wrote a long philosophical poem, 'Eyes of Light', based on the story of Prahlad in the *Bhagavata.*

His poems and lyrics were but revelations of his yogic insight, as he had come under the direct inspiration of Sri Aurobindo and stayed in the Pondicherry Ashram for more than twenty years.

Some of his major novels are *Du dhara* (1927), *Aghatan ajog hate* (1956), *Aghataner purbarag* (1966) *and Aghataner sobhayatra* (1967). His *other works* include memoirs, songs, travelogues, and critical writings, such as *Anami* (1933), *Edeshe odeshe* (1941), *Pratidiner tire* (1942), *Aurobindo prasange* (1942), *Abar Vrammaman* (1944), *Udashi Dwijendralal* (1945), *Chhayar aloy* (1947), *Bhagavati giti* (1949), *Bhuswarga chanchal* (1949). *Vikharini rajkanya* (1952), *Tarango rodhibe ke* (1959), *Mahanuvab Dwijendralal* (1966), *Dhusar rangin* (1967), *Yugashri Sri Aurobindo* (1967), *Madhur murali* (1968), *Dharma, Vijnan O Sri Aurobindo* (1970), *Smritir sesh pathay* (1974), and *Ganga tire gitali* (1976). He also published a treatise, *Chhandosiki,* on Bengali prosody and allied topics in 1940.

It is also worth-mentioning that Dilip Kumar Roy was a playwright and translator too. He published *Apad,* a collection of three one-act plays, namely *Apad, Triankik* and *Jalatanka* in 1934; *Sada-Kalo,* a religious play in *1940;* and two other plays, *Meera* and *Chaitanya* in *1950.* He translated D.L. Ray's famous play *Mewar patan* (Fall of Mewar), some short novels of Saratchandra Chatterjee like *Bindu chhele* and *Ramer sumati,* and *Bhagavad Gita* into English.

The most fateful event in his life was his meeting with Sri Aurobindo in the latter's Ashram at Pondicherry where he found his true vocation along the path of a *bhakta.* His English poems, for instance those in *Eyes of Light*

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(1948) and *The Immortals of the Bhagavat* (1958), are suffused with a warmth *a la* Chaitanya. The longer of the poems are based on the legends of bhaktas like Ambarish, Bali and Prahlad.

The issue between Prahlad and his demon-father, Hiranyakashipu, is the theme of 'The Divine and the Devotee', which goes to make up two of the dialogues, the first between son and father and the second between Prahlad and what may by described as 'Godhood'. As a lyricist, Roy is neither a romantic, aping the Victorian model, nor an all-out modernist, obsessed with imagism, ventriloquism and personal symbolism.

His is the poetry of what can be called the stuff of soul, relating the vicissitudes in the soul's journey to the divine. Roy has little use for undue literary sophistication or intellectual complexity. Even his verse plays, *Sri Chaitanya* (1960) and Mira in Brindaban (1961), are notable mainly on account of their lyricism rather than as contribution to stage worthiness. In *Sri Chaitanya*, the great theme moves from 'aspiration' through 'conflict' to 'illumination'.

The endless discussions, however, are a drawback, holding up the innate movement of dramatic action. Roy's other published volumes are *The Upward Spiral* (1949), *The Beggar Princess* (1955) and *Miracles Do Still Happen* (1963).

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Roy, Dwijendralal (1863 — 1913)

Dwijendralal Roy, born at Krishnagar in District Nadia in 1863, was an eminent poet, muscian and dramatist.

Dwijendralal Roy was born on 19 July 1863 in Krishnagar, District Nadia. He had a glorious heritage his family was traditionally known as the family of 'Chakravarty Dewan'. Dwijendralal was the youngest of a family of five brothers and a sister. His father Kartikeyachandra Roy was a well-known singer, and was versed in English, Sanskrit and Persian; his mother Prasannamayee Devi belonged to the famous Advaitacharyya family of Santipur: his brothers were educated and enlightened. In 1887, Dwijendralal married Surabala daughter of the Homeopath Pratapchandra Majumdar. His son Dilip Roy is a famous litterateur and a singer. Roy was Hindu by religion and Brahmin by caste.

Like everybody else, Dwijendralal started his education, at a *Pathasala*. In 1878, he passed the Entrance examination of the Calcutta University from the Krishnagar Collegiate School and in 1880 the F.A. examination from the Krishangar College. After taking the B.A. degree from the Hooghly College, he entered the Presidency College and passed the M.A. examination in English with the second position in Class I.

In April 1884, he went to London to study agricultural science. There he took his F.R.A.S. degree from Cirencester College. He became a member of the R.A.C. and the R.S.A.E. all along a brilliant student, Dwijendralal got valuable assistance from his brother Jnanendralal, in his school and college education. His brothers and sister contributed to Bengali literature in various ways.

Till his departure for London Dwijendralal was teaching at the Ravelganj Mukherjee Seminary where his brother Narendralal Roy was a colleague. During his stay in England, he published his 'Lyrics of Ind' which was appreciated by the critics. His stay in London was fruitful; he learnt European music and visited many theatre centres where he was inspired by the actors; he came in contact with such eminent Bengalis as Satyendra Prasanna

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Sinha, Girischandra Bose and Lokendranath Palit, who encouraged him in his various activities, mainly literary.

After returning from England he joined Government service on 25 December 1886 as a Deputy Magistrate- in Raipur (now in Madhya Pradesh). In 1890, he became a Settlement Officer in Sujamute Pargana, Burdwan, As an officer, Dwijendralal always had his way. A spirited person, he soon came to disagree over the tax-policy with Charles Eliot, the then Lieutenant-Governor of Bengal, But the High Court ruling was in favour of Dwijendralal.

Throughout his service career Roy was never really happy. Once he gave an address entitled 'Honesty is *not* the best policy.' In those days even an honest man's work was not rewarded because of Government's discrimination against Indian officials. However, Dwijendralal was then sent to Dinajpur as a Deputy Magistrate.

In 1894, he became the First Inspector of the Customs and Excise Department. In 1898, he became the Assistant Director of the Land Records and Agricultural Department. He was made Assistant to the Commissioner of Customs and Excise a couple of years later. During this period, his work took him to Madhya Pradesh, Muzaffarpur, Monghyr, Dinajpur, Bankura and many other places.

During his stay in Calcutta he published his 'Arya Gatha' (Second Part). Later he wrote a number of satirical poems, dramas and burlesques. In 1903, he lost his wife; and he could never afterwards really get over this shock.

In 1905, Dwijendralal set up an association. Purnima Milan (Full Moon Club), for the betterment of Bengali literature. Through this association Roy came in touch with such eminent personalities and literary figures as Lalit Chandra Mitra, Kailashchandra Bose, Damodar Mukherjee, Amritlal Bose, Saradacharan Mitra, Hirendranath Dutta, Nagendranath Bose, Satyendranath Tagore, Girishchandra Ghosh, Rajanikanta Sen, Ramendrasundar Trivedi and others who took part in several meetings of the purnima Milan. Rabindranath also attended the inaugural meeting of the Purnima Milan. From all evidences it is clear that the relations between Rabindranath and Roy were friendly.

But after 1905 their relations changed. The change was accelerated by and accusation and a counter-accusation. Dwijendralal accused Rabindranath of introducing immorality in literature. Roy even tried to discredit Rabindranath publicly in the burlesque 'Ananda Vidaya'. This conflict: between the two is of historic significance so far as Bengali literature is concerned. After that sad incident, however, this bitterness subsided.

In 1906, Roy was transferred to Gaya, where he wrote his famous song 'Banga Amar Janani Amar'. Here he frequently met Lokendranath Palit, Priyanath Sen and Jagadishchandra Bose. Lokendrantah Palit, through a District Judge and essentially a man of law, took great interest in literary discussion; indeed, his influence on Roy cannot be overestimated. In Gaya, Dwijendralal wrote two of his dramas, namely, 'Nurjahan' and 'Mebarpatan'.

His love for music found a congenial atmosphere at Gaya; many distinguished singers used to meet at his house. However, Dwijendralal's health deteriorated and he went on fifteen months' furlough. He came back to Calcutta, and in 1908 he was appointed a Deputy Magistrate at Alipore. He was transferred to Bankura in 1912 and after a short time he was asked to go to Monghyr. Dwijendralal came to Calcutta en route to Monghyr. Here he developed heart trouble. He passed away on 17 May 1913.

Dwijendralal's greatest contribution lies in three fields, stire, music, poetry, drama. His poetical works are 'Aryagatha' in two parts (1882, 1893), 'Asare' (1305 B.S.), 'Mandra' (1309 B.S.), 'Alekhya' (1314 B.S.), 'Tribeni'

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(1319 B.S.), and 'Hasir Gan' (1307 B.S.). Dwijendralal's writings are not conventional. He had daring enough to introduce new rhythm (nearer prose) and style.

Dwijendralal started writing poetry from the beginning of his literary career. He wrote on the different aspects of life. He sometimes bitterly criticised the idealism of Rabindranath Tagore whose contemporary he was and younger only by two years. Dwijendralal was not a realist in poetry but a romantic.

His satirical poems were mainly attacks on the Hindu caste system, conservatism and untouchability. He resisted the influence of Rabindranath to a great degree with his own original creative force.

He introduced the spirit of prose into poetry. To some extent he was influenced by Rabindranath, yet he was not attracted towards romantic literature. In his poetry love and passion are of the earth, earthy. In a word, he keeps his feet on the ground. He is a brilliant satirist, 'Hasir Gan' being one of his most witty and forceful satires.

Roy's songs bear the imprint of novelty. As he was versed in European music and grew up in a traditional atmosphere of Indian music, Roy had great command both over Ragas and Raginis, and over their Western counterparts. In his songs two different traditions combine.

This is the new element introduced by Dwijendralal into Bengali music. Though the members of the Tagore family had experiment along these lines long before Dwijendralal, his contribution ought not to be underrated.

Dwijendralal is, however, more popular as a dramatist than as a poet. His dramas can be divided into three groups—mythological-poetic, historical and social. In the mythological-poetic dramas he treats the mythological characters and events in his own way.

In his *Pashani* he retold the episode of Ahalya as found in the *Ramayana* in a way which created a controversy, since it went against the established social ethics. In his *Sita* also he gave a new interpretation to Sita's going to the forest after her return from Lanka.

In writing historical plays Dwijendralal had little control over his poetic imagination. Even for a play like *Nurjahan,* where historical materials were not rare, Dwijendralal did not strictly adhere to historical facts.

His dramas, both historical and social, were melodramatic, full of action and poetic dialogues. He is the most successful imitator of Shakespeare in Bengali, but his idea of tragedy was imperfect. As a result he produced melodrama instead *of* tragedy proper.

Dwijendralal attained considerable success in his historical drama *Nurjahan* not for being faithful to history, but for his success in analysing the inner conflict in the character of Nurjahan in her encounter with the most acute problem of her life.

She did not marry Emperor Jahangir for love, but for taking revenge upon him. Nurjahan's dealings with her husband under abnormal conditions have been very ably delineated by the dramatist from the psychological viewpoint.

Dwijendralal's historical drama *Shahjahan* was once very popular on the stage. It is full of sensational actions delineating the sad end of the eventful life of the Mughul emperor. The social dramas of Dwijendralal are only few and weak in conception and execution. The songs in his dramas, however. have always a special appeal.

As a playwright, he followed in the footsteps of Amritalal Bose. He wrote many plays—musical, Historical, devotional, comic and romantic, 'Pasani' (1307 B.S.), 'Sita' (1309 B.S.), 'Tarabai' (1310 B.S.), 'Pratapsinha), (1312 B.S.), 'Durgadas' (1313 B.S.), 'Nurjahan' (1314 B.S.), 'Mebarpatan' (1315 B.S.), 'Shajahan' (1317 B.S.), 'Chandragupta' (1318 B.S.), and 'Sinhalvijay' (1322 B.S.), are plays which deserve mention.

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In London, he became familiar with European stagecraft. He was fond of Shakespeare, but it is unfortunate that in his dramas he tried to follow Shakespearian models. Most of his dramas are romantic, frequently melodramatic. Sometimes, he tried to secure cheap and sensational stage effects *a la* Upendranath (Das).

The influence of Girishchandra Ghosh and Rabindranath Tagore on Roy's drama is manifested here and there. The emotional tone found in Roy's characters, the zeal for nationalism and the occasional introduction of musical scenes may be said to have been responsible for the popularity of Roy's plays.

As he was a Government servant, Dwijendralal could not take an active part in the national movement. But he indirectly helped the national cause by writing patriotic songs and dramas. Dwijendralal tried to inspire the people through his portrayal of several historical characters. His songs of national sentiment were widely sung by his contemporaries. His abhorrence of casteism was evident in 'Ekghare'. He was religious, but was against all religious bigotry, against time-worn customs and superstitions.

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Roy, Jagadindranath (Maharaja) (1868 — 1926)

Jagadindranath Roy, born at Harispur in Rajshahi in 1868, was an eminent Bengali artist, writer and musician.

A member of an aristocratic Kayastha family, yet highly public-scripted, Jagadindranath Roy of Natore left a mark on the cultural life of Bengal in the first quarter of the 20th century.

Born on 21 October 1868 at Harispur, Rajshahi, Jagadindra (his original name being Brajanath) was adopted as a son by Brajasundari, wife of Maharaja Govindanath of the Natore House, Hallowed by the name of the illustrious Rani Bhavani. His own father, Srinath Roy, was also a petty landlord, not far from Natore. Jagadindra was honoured by the then Government with the personal title of Maharaja in 1877, when he was still a minor (aged only nine years).

Though it is not known whether Jagadindra had any formal education in any school in his young days, there is no doubt that he had opportunities of studying quite intensively Bengali and Sanskrit classics as also English literature. Endowed with a receptive mind, Jagadindra developed a keen love for literature, so much so that in later life he became a litterateur and a journalist.

In the administration of his estate Jagadindra, very unlike other landlords of his time, displayed a progressive and liberal outlook wedded to the upliftment of the masses. He patronised primary and secondary education throughout his estate, and has been credited with the foundation of a High English School at Natore and also the Rani Bhavani School at Calcutta.

In order to provide amenities to his people he established a number of charitable

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dispensaries and also the waterworks plant at Natore. A lover of games and sports, Jagadindra also organised a cricket club, himself captaining the Natore's XI against many an Indian side.

A visionary imbued with a strong feeling of nationalism, Jagadindra identified himself with the freedom movement under the banner of the Indian National Congress and became one of its torch-bearers in Bengal. As early as 1897 he was chosen to play host as the Chairman of the Reception Committee to the Bengal Provincial Conference at Natore.

Later he presided over its Berhampore session in 1901. In the meantime, when the All India Congress met at Calcutta in 1901, Jagadindra was called upon to act as the President of the Reception Committee. In 1904-05, when Bengal was in the throes of a violent agitation to annul the Partition of the Province, Jagadindra came out to participate actively in the movement.

As an enthusiastic member of the British Indian Association and also of the Bengal Landholders' Association, Jagadindra took a leading part in ventilating the problems of the landholding community. He was twice elected to the Bengal Legislative Council from the Landholders' constituency.

In later life, Jagadindra devoted himself to the service of the community through journalism. In 1913-14 (1320 B.S.), he became the Editor of the Manasi, a weekly periodical. Two years later, he founded another weekly entitled the *Marmabani*, which amalgamated with the former and came out as the *Manasi O Marmavani*.

Jagadindra shouldered the burden of its Editorship jointly with Prabhat Kumar Mukherji, till his death in 1926. His own literary works—'Sandhyatara' (a book of poems, 1916, B.S. 1323), 'Nurjahan' (a character-sketch, 1917-18, 1324 B.S.), 'Darar Adrishta' (Fate of Prince Dara) and 'Shruti Smriti' (a socio-religious discourse)—reveal his wide interests.

In recognition of his services to the cause of literature, Jagadindra was elected to preside over the North Bengal Literary Conference at Patna (1320 B.S., 1913-14) and again over the All Bengal Literary Conference at Munshiganj (1331 B.S., 1924-25).

Besides literature, Jagadindra evinced keen interest in classical music. He had regular training under expert musicians of North India from his early boyhood and became an expert in *pakhu aj* or *mridanga* (a percussion instrument). Jagadindra was liberal in his patronage, not only to artistes and musicians but also to several institutions imparting music-training in the country.

A man of cultivated disposition, Jagadindra was naturally drawn into closer contact with the House of Tagores, particularly with Rabindranath, Abanindranath and Gaganedranath. He became associated with the Visva-Bharati and took much interest in its development.

Jagadindra was also a member of the Asiatic Society and a life-member and Vice-President of the Bangiya Sahitya Parishad. A real prince among men, Jagadindra passed away on 5 January 1926 at the age of fifty-eight, under tragic circumstances. He was involved in a car accident and died of cerebral haemorrhage.

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Roy, Jatindra Mohan (1883 — 1951)

Jatindra Mohan Roy, born at Kusheyghata in the district of Faridpur in 1883, was an eminent revolutionary freedom fighter.

Jatindra Mohan Roy was born in 1883 at Kusheyghata, Goalundo, District Faridpur in Bengal. His father, Harimohan, had settled there after he was thrown out from his ancestral home at Boalia, Jhenaidah, District Jessore, which was set on fire by the indigo-planters. Both places are now in Bangladesh.

After passing the Entrance examination in 1899 from the Goalundo High School and the first Arts from the Coochbehar College in 1901, he joined the Rajshahi College for the degree courses. Expelled for political activities, he again entered it in 1906 and graduated in 1907.

He came into contact with the revolutionary societies of the time but he preferred the mission of being a maker of good rather than great men. Hence, he chose an educational career. He inspired his pupils with the ideal of freedom. He founded two High Schools in Bogra district (now in Bangladesh) and produced no less than ten Headmasters.

In 1907, he was the appointed as the captain of volunteers managing the Provincial Political Conference at Pabna, where poet Tagore presided. Devoted workers around him joined the Jugantar Party, under the leadership of Jatindra Nath Mukherjee, and attempted an armed uprising with German help during the First World War. Jatindramohan was interned in this connection in 1916, first in the island of Maheshkhali and then at Deganga.

After his release in 1920, he joined the Congress and Gandhiji's Non-Cooperation Movement and was imprisoned in 1921. During the North Bengal Flood of 1923, he started relief operations which were later taken over by Dr. P.C. Ray and Subhas Chandra Bose. The same year, he founded the Bogura Gana Mangal, a large constructive work centre, which ran several cottage industries and night schools. It had both Hindu and Muslim workers and was visited by Gandhiji. In 1925, he was elected President of the Youth conference at Faridpur, where C.R. Das presided over the Political Conference.

The Gana Mangal was declared illegal in 1930 during the civil disobedience Movement and all the inmates were interned. Jatindra Mohan also suffered eighteen months' conviction. After release in 1938, Jatindra Mohan presided over the Bengal Provincial Political Conference at Bishnupur. In 1942, he was imprisoned for two years in connection with the Quit India Movement. After partition of India, the Gana Mangal was confiscated by the Pakistan Government and Jatindra Mohan settled in West Bengal. He died in Calcutta 1951.

Jatindra Mohan had firm faith that India would be free, but needed true men to build her up. Communal harmony was his gospel. A bachelor and humane to the core, he led a remarkably simple life, graceful and dignified. With devoted followers in all the eight Northern districts, he was known as 'Jatin Roy of North Bengal' for four decades.

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Roy, Jatindra Nath (1889 — 1972)

Jatindra Nath Roy, born at Kushangal in the District of Backerganj in 1889, was an eminent revolutionary freedom fighter and politician.

The name of Jatindra Nath Roy alias Fegu Roy shines brightly in the annals of the revolutionary period of Bengal. Early in life he was imbued with the revolutionary spirit. As a student he was absorbed as an active member of the Anusilan Party, while still in his mid-teens and his nationalistic activities continued till the attainment of freedom.

He has achieved undying fame as a dauntless warrior in the fight for freedom and has occupied a prominent place, not only amongst the front-rank leader but also in the hearts of the rank and file.

He was born in Kushangal, a village in the District of Backerganj in 1889, his father being Parbati Charan Roy. His real name was Debendranath Roy, but he came to be known by his pseudo-name of Jatindra Nath Roy to all and sundry.

The Barisal centre of the Anushilan Samiti was inaugurated by P. Mitra, Bar-at-law, the President of the Samiti, in 1906, and Jatindranath was a dazzling gem of this centre. Soon after his initiation as a member of the Samiti he was placed in charge of the District of Mymensingh for conducting revolutionary activities there.

He soon went to Dacca for acquiring better training and then came back to Mymensingh where he was admitted into the local Survey School with the ulterior purpose of secretly working as an ardent organizer of the Samiti.

Pulin Das of revered memory returned to Calcutta after his period of deportation was over and a conference of all the active members working at different places in Bengal was held. Jatindranath came to Calcutta to attend this conference. His presence in Calcutta being thought indispensable for the furtherance of party work, he had to get himself admitted into the Bengal Technical Institute.

Pulin Das was soon arrested in Dacca to undergo trial in the Dacca Conspiracy Case in 1910 and Jatindranath was sent to Sanarang (Dacca) National School, a principal centre of the Samiti. But soon he was arrested with others and convicted.

After his release, he devoted himself heart and soul to the cause of the party at Barisal. He was arrested and kept under police custody for three months in connection with the Birangal Robbery Case but was released for want of evidence. He was wanted next in the Langalbandh Robbery Case, but he absconded. A proclamation for his arrest was issued, all the furniture, utensils and belongings of his house were confiscated, his residence was ransacked and seized and all the members of the family turned out.

Jatindra Nath could not evade arrest for long. He was arrested at the Coronation park, Dacca, and sent to Barisal to stand trial in the famous Barisal Conspiracy Case. It was in 1914. He was sentenced to twelve years' transportation, alone with eleven other prominent revolutionaries.

Arrested again in 1924 under the infamous Bengal Ordinance, he was released in 1928; but when indiscriminate arrests were taking place throughout the length and breadth of Bengal in 1930 after the Chittagong Armoury Raid, Jatindra Nath, Ashutosh Kali and some other prominent revolutionaries went underground direct from the Bengal Provincial Conference, then holding its session at Rajshahi; Jatindra Nath was, however, caught by the police in 1931 and kept confined till 1938. The Second World War again saw him behind the bars in 1940, to be released only in 1946.

Jatindra Nath died in 1972, at the age of eighty-three. He was a man of self-abnegating,

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self-reliant nature, confident of his inherent power and second to none in his ever-burning patriotism.

He had long retired from political life and had been living quietly since independence. He had written an interesting autobiography which is still unpublished.

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Roy, Kali Nath (1878 — 1945)

Kali Nath Roy, born in Jessore in 1878, was an eminent Bengali journalist and politician.

Born in 1878 in a middle-class Hindu Kayastha family of Jessore, East-Bengal (now Bangladesh), Kali Nath Roy, the noted Indian journalist, had his college education in the Presidency College, Calcutta, but could hardly complete his First Arts course when he came under the spell of the Swadeshi Movement, gave up his studies and took to a journalist's career which he pursued virtually till his death. He married in his mid twenties and had two sons and a daughter, but his wife predeceased him by nearly twenty-five years.

Roy was an ardent student of philosophy, and though not a great scholar in the conventional sense and even possessing a distaste for the prevalent system of education, came to acquire an intimate knowledge of the works of the celebrated European political philosophers of the nineteenth century, Endowed with a keen memory, he could copiously quote Burke, Bradlaugh, Lincoln, Gladstone and others.

He probably never went outside India, but, as his writings clearly showed, his knowledge of the trend of world affairs was not at all superficial.

Roy developed a taste for journalism in his college days and started his career as a journalist in 1900 on the staff of the *Bengalee* (a daily paper since February 1900), then edited by the great nationalist leader Surendranath Banerjee. In May 1911, Surendranath had to face a contempt of court writ in the Calcutta High Court for a leaderette written by Roy as the Sub-Editor of this paper, but he took the entire responsibility for the leaderette on himself, much against Roy's wishes. The case was ultimately dismissed upon a wholly technical ground.

For a short period before 1911 Roy was associated with another newspaper, *The Citizen* of Assam. In 1911, Roy permanently left the staff of the *Bengalee* and became the Editor of the *Punjabee*, a Lahore newspaper of radical political views, founded in 1905 by Lala Lajpat Rai. Finally, in December 1917, Roy resigned the Editorship of the *Punjabee* to become the Editor of another Lahore newspaper, the *Tribune*, which had been started in 1881 by Sardar Dayal Singh Majithia, at the instance of Surendranath Banerjea, with a Bengalee journalist Sitala Kanta Chatterjee as its first Editor.

It was mainly on account of Roy's independent and fearless writing that the *Tribune* soon established a great reputation for itself. In May 1919, Roy was sentenced to two years' imprisonment for protesting against the Government atrocities in the Punjab during the Martial Law regime in that Province, following the Jalianwalla Bagh massacre. But, on appeal, the term of imprisonment was reduced to three months, and Roy resumed the Editorship of the

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paper in September 1919. The *Tribune* ceased publication for three days in April 1919, when Roy was arrested.

Roy was later offered the Editorship of the *Independent*, another nationalist parer started by Pandit Motilal Nehru at Allahabad in 1919, but he declined the offer. It was only in March 1943 that Roy resigned the Editorship of the *Tribune* on grounds of failing health. His health had never been really very good, and he was subject to frequent attacks of asthma at this time.

So, he went to reside in his native home at Khulna, East Bengal; but even in retirement he continued to contribute articles to the Tribune. In November 1944, Roy was again persuaded by the trustees of the *Tribune* to return to Lahore as the Chief Editor of that paper, but his health failed rapidly, and he left for Calcutta on 1 December 1945, only to expire in this city eight days later (9 December 1945).

Serene and simple in his private life and possessed of great modesty and humility, Roy always shunned publicity, and never came into the limelight, Endowed with a logical mind, Roy had no taste for strong words, but was simply devastating in his arguments. A fearless nationalist, he was unflinching and incorruptible in the pursuit of his ideals, and refused to sacrifice the patriotic impulse at the altar of Moderate politics.

Though not belonging to any particular political group or party, he supported the Non-Cooperation Movement launched by Mahatma Gandhi and protested against O' Dwyerism in the Punjab with exemplary courage and vigour. Later he opposed the Congress decision to boycott legislative assemblies, strongly advocated the boycott of the Simon Commission (1927-28) whose appointment he took as a challenge to Indian nationalism, and supported the Civil Disobedience Movement (1930-34).

A firm believer in the unity of India, he denounced the Congress flirtation with the Muslim League while the latter adhered to the disruptive ideology of Pakistan. He advocated instead a political settlement with the nationalist Muslims on the basis of a clear and prompt recognition of the legitimate rights and interests of that community. He was associated with philanthropic institutions like the Daridra Bandhab Bhandar of Calcutta, took a keen interest in the Indian labour movement, and wrote thought-provoking articles on the labour problems of his time.

Roy was a staunch liberal in politics, but unlike many other liberals of the day had a dynamic outlook on life and an extraordinarily alert mind, fully alive to all that was going on in the wide world. In his later life, he even turned to the study of the current literature on Soviet Communism.

As a journalist, Roy was held in high esteem by eminent Indian and British politicians and public figures including Mahatma Gandhi, Jawaharlal Nehru, Sir Valentine Chirol and Edmund Chandler. His writings, characterised by lucid exposition, fearless judgment and independence of thought, carried the greatest weight with the Punjab Government, the Government of India and even the British Government; and the *Tribune* was often quoted in British Parliamentary debates, *A Bengalee* by birth, he made the Punjab his home and acquired an intimate knowledge of its problems, His personality commanded universal regard in the Punjab, and his services to that Province were greatly appreciated by the Punjabees, irrespective of caste and creed.

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Ray, Kiran Shankar (1891 — 1949)

Kiran Shankar, born at Testa in Dacca district in 1891, was a great freedom-fighter and Bengali short story writer and historian.

"And still his name sounds stirring unto the men..."can well be said in reference to Kiran Shankar Ray, one of the many eminent unforgettable names of India. He has left his stamp in the annals of modern India because of his valiant activities in India's march towards freedom from foreign rule.

Kiran Shankar was born in 1891, in the Testa village of the Manikganj subdivision of the Dacca district in East Bengal. His father, Hari Shankar Ray, a Hindu Vaidya, was a rich zamindar of Dacca, Hence Kiran Shankar knew no hardship in his childhood. In 1916 (or 1917), he married Padma Devi, daughter of Benode Kumar Ray Chowdhury, the zamindar of Kirtipara in Barisal, east Bengal.

Kiran Shandar Ray's early education was under a 'Guru', who taught him at home. After his primary schooling at the Testa Academy in Dacca, he had his Secondary education at the Hindu School in Calcutta. Matriculating in 1907, he passed his F.A. (First Arts) in 1909 from the St. Xavier's College. Calcutta, and went to England to join the New College at Oxford.

He graduated in 1910, winning and Honours degree in History as well as the Blue Ribbon. While at Oxford, he revived the Oxford Majlis, a once functioning club for Indian students there, and had the opportunity of associating with world personalities, the two most important being H.A.L. Fisher, a Professor, and Harold Laski, a classmate. His special subjects, History and Literature, gave him his liberal ideas and prompted the future course of his actions, which ran counter to his bourgeois background.

He came back to India after graduation, only to return to England in 1919 to qualify for the Bar. He was called to the Bar from Lincoln's Inn in 1921. But his professional activities were short lived on account of his early involvement in India's fight for freedom.

Even while at school in 1905, Kiran Shankar Ray had participated in the Swadeshi Movement. On his first return from England, he travelled with Gandhiji in the same boat in 1914. During the voyage he came to be deeply influenced by the Mahatma's doctrine of non-violence. He served a professor of History at the Presidency and Sanskrit Colleges from 1914 to 1919.

He resigned in 1919, however, in protest against the Government's disapproval of his action as a Government servant, on speaking against the Rowlatt Act at a protest meeting. In 1921, he became the Vice-Principal of the National College, and later the Vice-Chancellor of the National University. In the same year, he joined the Indian National Congress and the non cooperation movement led by Gandhiji and was arrested and detained for six months.

With the calling off the non-cooperation movement in 1922,the Swarajya Party was formed by C.R. Das and Motilal Nehru, and K.S. Ray enrolled himself in that party. He was arrested again for writing 'Barsha Shesh' in the *Banglar Katha* 'Edited by C.R.Das), but was released soon. In 1923, he became the Secretary of the Swarajya Party and was elected to the Bengal Council as a representative of the party.

In 1927 he became the Secretary of the Bengal Provincial Congress Committee, but resigned when the Congress decided to boycott the legislature in 1929.He joined the Civil Disobedience Movement. He was arrested in 1930 while leading a procession in Calcutta and

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imprisoned for three years. Released in 1933, he joined the Congress again, The Congress agreed to form the Government after the Reform Act of 1935 and the introduction of Provincial Autonomy. K.S. Ray was then elected to the Bengal Legislative Assembly and worked as one of the leading members of the Congress from 1935 to 1937.

However, after the Tripuri session of the Congress in 1937, political comradeship between K.S. Ray and Subhas Chandra Bose ceased, and Ray identified himself with the right wing of the Congress, under Sarat Chandra Bose. In 1940, he became the leader of the Opposition and of the Congress Party in the Bengal Assembly. In 1941 he supported the Provincial Coalition Party led by Sarat Chandra Bose.

In 1924, he opposed Rajagopalacharya's proposal to partition India. In 1947, before Partition, he and Sarat Chandra Bose tried to create a 'Sovereign Bengal', but failed. After the independence and partition, Ray became the leader of the Congress in the East Pakistan Legislative Assembly, as also the leader of the Opposition in the Pakistan Constituent Assembly. He resigned in 1948, however, and came over to India. He was appointed Home Minister of West Bengal in Dr. B.C. Roy's Cabinet. He died on 20 February 1949.

Intellectually brilliant, he has many critical and creative literary works like short stories and articles in the *Banglar Katha*, the Atmasakti, the *Sabuj Patra*, the *Prabasi*, etc., to his credit. *Saptaparna* is a collection of Kiranshankar's short-stories, initially printed in the *Sabuj patra* founded in 1914 and edited by Pramatha Chaudhuri. The periodical was encouraged largely by Rabindranath for creating something new and at the same time expressing the radical changes appearing in the life of Bengal. Kiranshankar's writings are polished, his language attractive and his taste cultivated, though his experience was limited.

His stories. On the whole, were emotional and poetic, and were built purely upon the imagination. He had, however, a natural tendency to create incidents and characters and invent the basic ingredients for a successful short-story.

The significant fact about his stories is the creation of a new language for fiction which emphasised the use of natural expression. *Saptaparna,* indeed, stands out boldly as an important reflection of the new trends in life and literature as well as a significant contribution to the literary history of the period

Having benefited from Western education, he advocated it for India, but with a national bias. He was a keen supporter of free and compulsory primary education.

Liberal, humane and democratic, Kiran Shankar advocated women's emancipation and decried the caste system and untouchability. Deeply interested in foreign affairs, he was sympathetic towards the maltreated Indians in South Africa. He hated the bureaucratic British, but was friendly with them as individuals. A fierce patriot, he insisted on complete 'Swaraj' but preferred the non-violent and constitutional path for achieving it. Liberal and democratic in spite of his aristocrate, descent, he advocated a Republican Government.

Kiran Shankar Ray was a truly great man, and his work in awakening national consciousness was his greatest achievement and glory. He was a great freedom-fighter and also a brilliant man of letters. In short, the elements in him were so mixed that Nature might stand up and say to all the world, 'This was a man!'

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Roy, Lila (1900 — 1970)

Lila Roy, born in Goalpara in 1900, was an eminent freedom fighter and social activist.

Lila Roy was born in October 1900 in Goalpara, Assam. His father, Girish Chandra Nag, was a Deputy Magistrate who originally came from Sylhet. Her mother, Kunjalata Nag, was an educated lady. They were Hindu by religion and Kayastha by caste. Although a member of the Civil Service, Girish Chandra sympathised with the nationalist movement and the ideas of the *Swadeshi*.

He resigned his membership of the Legislative Assembly in protest against the salt tax. Lila's grandfather on her mother's side, Prakash Chandra Deb, the first Indian Registrar of the Assam Secretariat, also had similar sympathies. In 1939, Lila married Anil Baran Roy, one of her old classmates and the leader of the Sri Sangha, a revolutionary organisation of Dacca.

To begin with, Lila was educated privately at home at Goalpara. Later she was sent to a primary school in Assam and then to the Eden High School. In her childhood, she was thrilled by the stories of the Italian patriots like Mazzini and Garibaldi as told to her by her parents. She graduated in 1921 from the Bethune College, Calcutta, standing first among the girl students, and received the Padmavati Gold Medal.

She obtained her M.A. degree in English from the Dacca University in 1923, she being the only girl student of the Dacca University at that time. She was a prominent student leader. She took the initiative in holding students' seminars in the Bethune College.

In 1921, she was deeply influenced by the Non-Cooperation Movement. In the same year, she became Assistant Secretary to the All Bengal Women's Suffrage Committee and arranged meetings to demand women's rights.

Having finished her collegiate education, she devoted herself completely to her country's service. Dacca and Calcutta were the two main centres of her activities. She took up the cause of female education, and in 1923, she founded the Dipali Sangha with the help of twelve friends of her own sex. She established a High School called the Dipali School. Twelve free primary schools were established in Dacca under the auspices of the Dipali Sangha.

Later on this Sangha also started two more High English School called Nari Siksha Mandir and Siksha Bhavan. These schools became centres of political discussions in which noted leaders of the day participated. Lila Roy also established another organisation named Gana Siksha Parishad.

In 1926, she founded the Dipali Chhatri Sangha, an association of female students in Dacca with branches in various parts of Bengal and Assam. She encouraged girls to learn art and craft, and their handiwork was exhibited in the schools run by the Dipali Sangha.

In 1925, Lila joined the Sri Sangha, a revolutionary society of Dacca. She was associated with the Sangha till 1937. In 1927-28, she started the Women's Self-Protection Fund to counter the assaults on women in Dacca. This programme included a course of physical exercises taught by Asutosh Das Gupta.

In 1930, she opened the Chhatri Bhavan in Calcutta—a hostels for politically conscious girls who found it difficult to secure accommodation in college hostel. In the same year, she became the Editor of a journal called the *Jayasree*, which came out with the blessings of Rabindranath Tagore.

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In 1930, she took an active part in the anti salt-tax movement in Dacca and for this purpose formed the Dacca Mahila Satyagraha Sangha. In this, she was helped by a band of workers including Renu Sen, Bina Roy and Shakuntala Chowdhury. When Anil Roy, the leader of the Sri Sangha, was arrested in 1930, Lila had to take charge of the party. In 1931, she courted arrest alongwith her associates.

On her release from jail in 1937, she joined the Congress. Next year, the Bengal Provincial Congress Women's Organisation was founded through her leadership. In the late twenties, she had come into contact with Subhas Chandra Bose, and after 1937, became one of his close associates.

In 1938, she became a member of the Women's Sub-Committee of the National Planning Committee formed by Subhas Chandra. When he formed the Forward Bloc, she became a member of its central executive body. When Subhas Chandra went to jail in 1940, she was nominated Editor of the *Forward Bloc* weekly, and before leaving India Netaji gave complete charge of his party's activities in northern India to Anil and Lila Roy.

After the failure of the Cripps' Mission in 1942, Lila was arrested with her colleagues and kept in detention till 1946. On her release she again began editing the *Forward Bloc* and *Jayasree*. In the same year, she was elected to the Indian Constituent Assembly from Bengal. During the Calcutta riots of 1946 she was instrumental in saving many lives.

After the Noakhali riots, she built up the National Service Institute for rescue and relief work in Noakhali. The work done by this organisation was highly praised by Gandhiji. After the partition in 1947, she founded the Jatiya Mahila Sanghati, a women's organisation in West Bengal. In 1949, she again joined the Congress, only to leave it soon. When the Forward Bloc was divided in 1949, she became the General Secretary of the West Bengal Forward Bloc (Subhasist).

She was arrested in connection with the Squatters' Movement in 1951 and the Food Movement in 1952. When the Subhasist Forward Bloc merged with the Praja Socialist Party in 1954, Lila Roy became one of its national executive members, and in 1960 became Chairman of the Party. Two years later, she retired from active politics, relinquishing this office. But party workers seldom acted without her advice. She died in June 1970 after a protracted illness.

Before 1947, Lila Roy was always criticals of the British role in India, believing that it could confer no benefits on the people. What she desired was complete independence and not a mere show of self-rule. She was opposed to regionalism which she regarded as a harmful tendency. It was her firm belief that women should take an active part in the freedom movement.

She regarded female education as the means which could promote this end. She preferred Western education because, in her opinion, it could provide the means of understanding our foreign rulers. As a social worker, she believed that the condition of the labourers must be improved, for no industrial progress was otherwise possible.

In the history of our freedom struggle, Lila Roy will be long remembered as an outstanding leader of dynamic personality. On women's movements in Bengal, her influence was especially noteworthy. Many of the women political workers of the time were her recruits and they received primary political training from her.

As a social worker also she rented very high. Few could match her contributions to her cause of female education. She rendered great service to the freedom movement by her own example and her precepts. Her political view, however, were not rigid; she was able to modify her ideology to suit the changing political and economic conditions of the country.

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Roy, M.N. (1887 — 1954)

Manabendra Nath Roy, whom Lenin once called "the symbol of Revolution in the East," was the "most colourful personality of all non-Russian Communists in the era of Lenin and Stalin" (North and Eudin). Among his Indian contemporaries he was without a peer.

The concept that life is a series of concentric circles with individual as the centre is amply demonstrated in the life and work of M.N. Roy. Starting as a terrorist revolutionary in his teens, he blossomed into a top-ranking Communist and ripened into a Prophet of radical humanism. He was unique in the university of his experience. A dozen countries spread over three continents provided the background of his career.

He had been all over the world, not as a tourist but as a participator in movements. Surface or underground, which aimed at leftist renovation of the world. He was a beacon light in the sphere of nationalism, communism, science, philosophy and humanism. We pant for breath as we follow his career. While rubbing shoulders with the high and the mighty, he never lost his individuality or compromised on fundamentals. He did not hesitate to choose wilderness when his convictions demanded.

His commitment to basic values was firm. He symbolised the dictum that men greater than the successful preferred unpopularity to paying the price of success. He could not be put into a straight-jacket and was indeed a phenomenon. His intellectual output, which is prolific without ceasing to be profound, is a distance contribution to world thought.

The more one knows about this self-made personality, the more one admires his acumen and capacity to bear hardships, his capacity for knowledge and his rationalist free spirit. In quickness of conception and clarity of thought, he had few equals. To know him was to esteem and admire.

Narendra Nath Bhattacharya, later known by his assumed name, Manabendra Nath Roy, was born on 21 March 1887 in the village of Arbalia in the 24-Parganas district, Bengal. His father, Dinabandhu Bhattacharya, who hailed from a priestly family of Midnapore, was a Sanskrit teacher in the local school. Dinabandhu moved to another village, Kodalia, in 1898. Naren was the second son, and third child, of Dinabandhu-the second child being a daughter—by his second wife, Basanti Devi.

Naren hardly had any formal education beyond elementary schooling. He went to school in Arbalia and later in Kodalia. On moving to Calcutta, he is said to have joined the National University of Aurobindo Ghosh and later the Bengal Technical Institute. It is, however, doubtful whether he attended any formal classes in Calcutta. He was essentially a self-educated man.

Naren's close friend since boyhood, Harikumar Chakravarty, once said: "As a boy, Roy was very religious...From boyhood, Roy had a thirst for knowledge. He used to say as a young man that knowledge is freedom, and the urge for freedom is inherent in every man."

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(Interview with Robert North 25, August 1958). Naren, Chakravarty and another two boys from Kodalia were attracted to politics at an early age. Naren began to take part in militant nationalist politics.

His first "action" (a political dacoity) was at Chingripota, a Railway Station near Kodalia. Soon followed the Howrah Conspiracy Case when Naren left for Benares disguised as a Sanyasin, and travelled in Northern India. It was some time during this period that Naren met Jatindra Nath Mukherjee (Bagha Jatin or Jatin the Tiger), the leader of the Yugantar group. Naren soon distinguished himself as one of the bravest members of the revolutionary movement, and, on the outbreak of World War I, went abroad as Father Martin for securing German arms.

Naren travelled through South-East Asia, Indonesia, China, Japan, the Philippines for over a year and eventually reached San Francisco. During his stay in the U.S.A. Narendra Nath Bhattacharya alias Father Martin became Manabendra Nath Roy. Jatindra Nath had in the meantime been killed in an encounter with the Indian Police. The change in Roy's ideas from militant nationalism to Socialism also began during this period.

Life in the U.S.A. started becoming difficult for the Indian revolutionaries, thanks to American entry in the War. Roy was soon arrested, but jumped bail and escaped to Mexico. Her he met Borodin, who remained a life-long friend in spite of differences which arose between them late in China. Roy founded the Communist Party of Mexico, the first Communist Party to be established outside the Soviet Union. On invitation from Lenin, Roy left for the Soviet Union, where he arrived a little before the Second World Congress of the Communist International.

In the Second Congress Roy differed with Lenin on the question of revolution in the colonies, in respect of the role of the national bourgeoisie and the relation of the Communists with the bourgeois national and democratic movement. It has been described as the difference between "revolution from above" and "revolution from below", Roy arguing for the latter.

While Roy accepted a limited advantage from co-operation with bourgeois national movement, he did so only in relation to the initial stages and with circumspection. The foremost task was to organise workers and peasants, and lead them on to "revolution from below." Both the theses of Lenin and those of Roy were incorporated in a resolution of the Second World Congress.

Roy rose very high in the International Communist hierarchy in the twenties, and rapidly too. He was elected a candidate-member of the Executive Committee of the C.I. in 1922 and a full member in 1924. He was elected a member of the Presidium and of the Secretariat and was in charge of "organising the Communist movement in Asia and the training and education Asiatic Communists." An Important development of this period was the assignment he had in China, of putting across the leftist line adopted by the C.I.

Roy visited China in 1927, carrying with him the "These on the China situation" adopted by the Executive Committee of the C.I. in December 1926. In implementing these, sharp differences developed between him and Borodin, the Communist Adviser to the Kuomintang since 1923. Although, he could not succeed in keeping the Communist-Kuomintang alliance going, "It is no exaggeration to say that Roy ranks with Lenin and Mao tse-Tung in the development of fundamental Communist policy for the under-developed, as contrasted with the industrialised, areas of the globe" (North and Eudin).

Roy returned from China and gave his report. He had to leave for Germany because of ill-health. Fascism had in the meantime started gathering momentum in Europe. The Sixth World Congress of the Communist

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International, under the influence of Stalin, adopted an ultra leftist line of Communist purism and *coup d'etat* and criticised Roy, misrepresenting his position on the Indian situation.

Roy differed with the resolutions of the Sixth World Congress, had to criticise them in the Opposition Paper in Germany and was thus said to have severed his relations with the International. Thus came the break, though Roy's position was amply vindicated later when, in 1934, the Communist International adopted the Popular Front Approach at the Seventh World Congress, which was clearly a little too late. Roy's leaving the C.I. had nothing to do with his work in China.

During this period of his association with the Communist International, Roy attempted to develop the revolutionary movement in India. He wrote a number of books, 'India in Transition', 'What Do We Want', 'One Year of Non-Cooperation', 'Aftermath of Non-Cooperation' and 'The Future of Indian-Politics', and also published two papers, the *Vanguard* and the *Masses*. Some copies of these were smuggled into India with great effort while many were seized and proscribed.

Though his persistent efforts,Communist groups developed in the early twenties in some of the cities of India and were sought to be brought together into a party. Roy is universally acknowledged as the founder of Communism in India.

After the break with the Communist International, Roy decided to return to India against the advice of his friends in Europe. He returned *incognito* as Dr. Mahmood, and travelled in different parts of the country. He attended the Karachi Session of the Indian National Congress and met Jawaharlal Nehru and Subhas Chandra Bose.

He was later arrested in Bombay and taken to Kanpur. The Kanpur Communist Conspiracy Case was revived and he was sentenced to twelve years' imprisonment, which was reduced on appeal to six. Before leaving Europe, he had met Ellen Gottschaulk who joined him to marry him on his release from jail in India in 1937, and became his life-long collaborator.

On his release, Roy joined the Indian National Congress and was elected to the A.I.C.C. He worked for activising and democratising the Congress, thus seeking to transform it into a party of the people. The picture, however, changed completely with the outbreak of World War II.

Recognising the potentialities of the War, as it gradually developed into an anti- Fascist War, Roy insisted that it was essential to support the war efforts of the Allies. He maintained that all prospects of the struggle for Indian freedom would disappear if Fascism won the War.

The political position, thus taken, led him and his followers to break with the Congress. A new Political party was organised and named as the 'Radical Democratic Party'. Similarly, a national organisation of labour was formed for supporting the war efforts of the Allies. This was known as the Indian Federation of Labour. Despite the popular opposition, these two organisations carried on consistent propaganda in support of the war efforts and also tried to indicate the lines on which the post-war reconstruction could take place.

He endeavoured to master every subject under the Sun. Besides English, he learnt Spanish, German, French and Russian. He was in touch with the latest developments in every branch of learning. His style expressed all the nuances of thought. He emerged not as a novice but as a master. He was too sceptical to be bound by any dogma or to swallow any nostrum. He was six feet tall and well built physically and was a fine specimen of Indians. Alert intellectually with keen and unusual ability, trying to fit his action to his thought he was ever eager to seize any opportunity that might offer itself. Reasoning ran through his speeches and writings like sparkling water gurgling its way down a rocky hill-side strewn with decaying

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forms of democracy, socialism and communism.

Lenin deputed Michael Borodin to bring him to Russia, thinking that he was an old and wise man from the East, not knowing he was only 30. Travelling with a diplomatic passport under an assumed name via Europe, he reached Russia in time for the second International Congress of Communists, Lenin called him the symbol of revolution in the East. He disagreed with Lenin that nationalism was a revolutionary, cultural constitutional or political force as it relied mostly on emotion because it was intellectually weak. He was the most colourful personality of all non-Russian Communists in the era of Lenin and Stalin. He was one of the ten members of the Comintern in the early days.

Roy's writings of the period sought to distinguish clearly between nationalism and democracy and nationalism and socialism. What he emphasised was that the interest of large majority of people can only be safe in a democratic order which can emerge only if fascism is defeated, Such a defeat would further the cause of socialism also.

When the end of the War witnessed the possibility of a parting of ways between the erstwhile Allies and the polarisation of the world, not only between the U.S.A. and the U.S.S.R. but for some time between the U.S.S.R. and the U.K. also, Roy became a critic of the Soviet Union. It was painful for him to see the enormous amount of respect and goodwill gained by the Soviet Union for its role in the anti-Fascist War frittered away and the Soviet Union relapse into the earlier mood of attacking the rest of the world both on grounds of the prevalent economic system and of a rigid ideology. Roy began too maintain the need to go beyond Communism.

His ideas developed rapidly from a radical democratic to a radical humanist position. He declared Humanism to be the ideology of the future and proceeded to dissolve the Radical Democratic Party as being inconsistent with the new path he had adopted. In fact, he renounced party politics as such, rejected the idea of imposing structural changes in society from above and insisted on what he had argued all along that a philosophical revolution was an essential precondition for a social revolution.

One of the founders of the Communist International thus became a founder of a new International of Humanists, though illness prevented him from attending the International Conference. The activities of a new cultural-educational organisation, namely, the Indian Renaissance Institute, which he had founded earlier, came in for a greater emphasis.

Radical Humanism maintains that man is the archetype of society. Co-operative social relation ships contribute to develop individual potentialities, development of the individual is the measure of social progress. Thus progress results from the basic human urges, namely, quest for freedom and search for truth. It is, therefore, essential that for creating a new world of freedom, revolution must go beyond the economic organisation of society. Economic liberation of the masses must, of course, be achieved, but this can truly be achieved only in the context of the emergence of a free society.

The publications of Roy as well as those done under his guidance during this period have retained their relevance even today, namely, 'The Russian Revolution', 'The Draft Constitution of India', and 'The People's Plan of Economic Development', 'Beyond Communism', 'New Humanism', etc.

In June 1952, when he was preparing to visit Europe and the U.S.A. for participating in the Conference of the Internation Humanists and the Ethical Union (IHEU) and for delivering lectures in Universities and other academic organisations, Roy had a terrible accident which ultimately proved to be fatal. While walking in the hills of Mussooree he slipped and fell several feet down. The injuries eventually developed into cerebral thrombosis.

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As a theoretician, he was held in high esteem and was a frequent contributor to 'Pravada'—the Party organ. He was elected as a member of the Presidium and was deputed to Tashkent in Central Asia to lead the revolution. Lenin appreciated his thesis on the way for spreading communism in colonial countries. While Lenin wanted revolution from above, Roy advocated revolution from below. His debating skill was superb. He saved many an Indian from the deadly jaws of cheka. Incidentally he was an expert chess player.

Roy held his own as an original thinker and secured a place by the side of Berustein, Kantsky, Hillerdung and Lenin, who made original contribution to the theoretical system of Karl Marx. His approach to Marxism was neither political nor economic, but philosophical. His appeal was to head and not to heart. He repudiated the prevalent association of materialism with some kind of Bohemian philosophy of life and vulgar pursuit of hedonism.

It is an account of the evolution of the processes of the cosmos and it does not mean sensuous egoism. Like Lenin, he believed that advances in science and philosophy strengthened the materialistic thesis. Though a materialistic, critical of dialectic, he tried to interpret Nyaya and Vaiseshika in a materialistic way. He renamed materialism as physical realism. He regarded Russian revolution as a fluke of history occurring due to a combination of circumstances.

He understood Marxism as the positive outcome of earlier intellectual efforts to evolve a philosophy which could harmonise the processes of physical nature, social evolution, and the will and emotions of the individual. He held Jacobinism as a forerunner of Bolshivism. Like Berdyaet Gerlich, Sombart and Heimann, he regarded Marx's impassioned moral plea for social justice as a legacy of the Jewish Prophets.

At one time, there was a proposal to send him as Russian Ambassador to Afghanistan to facilitate revolution in India. He dispatched Communist literature to India along with instructions to found a Communist Party. After the death of Lenin, he had differences with Communist leadership in Russia. He went to China in 1926 to guide the revolution. He preferred to be a colleague and not a campfollower. But Russians had the last say in international communism.

He opined that religious fervour of communism did not harmonise with its materialistic philosophy. His attitude was marked by love of freedom, unimpeachable integrity and courage of conviction. Reason was his constant guide and he was shrewd judge of men and matters. He took to task many a Communist for concealing intellectual mediocrity in demonstrative pomposity.

He criticised Stalin for sacrificing decency, loyalty and honesty. He stated that Trotsky did not like to be in a crowd except to harangue and to be adored by it. He held that Lenin's faith was of a peculiar type of early Christianity, tempered with platonic intellectualism and stoic moral authority and few could measure up to his level.

He doubted the finality of economic-determinism and the relation of culture of classes or to class antagonism. He concluded that only the traditions of an older, more spontaneous and less conventional culture could enable one to reject the artificialities and vulgarities of the bourgeois social order and look beyond a richer pattern and higher ideals of a human culture, which would not be constricted by any class prejudice. He was dubbed a renegade and penalised for independent thinking by expulsion. Stalin refused to see him.

He retuned to India in 1930 against the advice of friends in Europe under the assumed name of Dr. Mahamud Tayat Shaik. Sunder Kabadi and Brajesh Singh assisted him in coming to India. Maniben Kara was his fervent devotee on the labour front. He attended the Karachi Session of the Congress and inspired

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adoption of the resolution on fundamental rights.

Jawaharlal in spite of differences, felt attracted to him. Earlier, he figured prominently in the Rowlatt report and his hidden hand in the proceedings of the Congress session at Ahmedabad and Gaya was taken congnisance by the police. He was reffered to in Peshawar and Lahore Conspiracy Case and he was an accused in Cawnpore Communist Conspiracy Case along with Singaruvelu Chetty and others. There was frequent Reference to him in Meerut Communist Conspiracy Case as well.

He was ultimately arrested on July 21, 1931, tried in the Cawnpore Communist Conspiracy Case and Sentenced in twelve years imprisonment. On appeal, the High Court at Allahabad reduced the sentence to six years. Albert Eienstein pleaded for his release. having read his interesting essay on 'Philosophy of Modern Science'.

After his release on November 20, 1936, he joined the Indian National Congress, put on Gandhi cap and began to spin, though he felt that Gandhi restrained a revolutionary movement with reactionary ideology and Gandhism was not revolution but a weak and watery reformation. He met Gandhiji at Haripura Session of the Congress.

He was regarded as a Mystery man and was not trusted. He unsuccessfully contested for the Presidentship of the Congress Society's attitude towards intellectuals is queer. combining respect with awe, but not unmingled with scepticism and distrust. They are regarded as well meaning meddlers.

He dested intellectual cowardice, the sordid desire to be on the bandwagon and moral sycophancy degenerating into disgusting cult of hero-worship. Intransigence and puritanical intolerance were not in his line. No cage could retain him. But he proved to be the most clearheaded and clear-eyed public man, looking ahead with crystal clarity and anticipating coming events with almost alarming accuracy.

He exposed national socialism of Hitler as contradiction in terms, since socialism could never be national and stated that the pact between Nazi Germany and Soviet Russia would be short-lived. With his universal outlook and global thinking, he prophesied that, as a result of World War II, imperial powers would be exhausted and the countries of Asia and Africa would be polarisation of forces between the super powers—USA and USSR.

He supported the allied powers co-operating with the Government of India and Popularised National War Front. Lord Wavell, the penultimate Viceroy of India, toyed with the idea of including him in his Executive Council, as revealed in his diary. He founded the Radical Democratic Party and the Indian Federation of Labour and the Weekly "Independent India" to highlight his views and work. He know who was who and what was what.

I was surprised to receive a letter from him seeking my co-operation as a contributor in running his weekly 'Independent India'. He deplored that Russia began to play the new Russian National Anthem discarding the International Anthem in 1942. He prepared a draft Constitution for India and formulated People's Plan for development.

Finally, he switched on to 'New humanism.' "It is," in his words, "a social philosophy deduced from general philosophy of nature, including world of matter and world of mind. Its metaphysics is physical-realistic. Its cosmology is mechanistic. Conceptual thought and sense perceptions are harmonised in epistemology. It merges psychology into philosophy and relates the latter to physics through chemistry.

It bases its ethics on rationalism and traces the roots of reason to the orderlines of nature and harmony of physical universe. "Humanist revival is intended to restore man to a place of primacy and sovereignty. Evidently, it is beyond communism. He often reminded that man was archetype of society.

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He was prolific without ceasing to be profound. Earlier, one lakh copies of his work on "India in transition" were sold out in Germany. His works on "Fascism." "Spirit of Islam," "Materialism and Scientific Politics," "Reason, Rationalism and Revolution," and "Revolution and Counter Revolution," established his reputation as a great thinker and philosopher of homeric and cosmic proportions. He often reminded me of Rahul Sankrityayana, a polyglot, who acquired phenomenal scholarship without any formal education.

He visualised the current crisis thus in a language that cannot be bettered: "Standing on the horns of a dilema, it looks as though we have to choose between a modern barbarism, promising material well-being and security in a socially-regimented and spiritually-enslaved life of a relapse into medieval obscurantism in search of an illusory safety in the backwaters of faith."

Very little is known about his private life. He cut off his connections with his family early in life and did not care to resume the earlier connections. He married Evelin Trent, studying for graduation at Stanford University in 1916. She came to be known as Shanta Devi. She left him in 1927 and went away to USA. from Moscow. He came closer to Ellen in Germany during 1928-29. She was a Pole by race, born in France and lived mostly in Germany. They were married in February 1937 after he came out of jail, it was an ideal companionate marriage. She reminds us of Simon, wife of Jean-Paul-Sartre, who confessed that time not spent with him was time wasted. Ellen followed him like a shadow and looked after him with affection, devotion and dedication. She reminds us of the devotion of Jenny, daughter of a Baron. to Karl Marx. When asked why she chose to marry him. she said that she was attracted by his intellectual eminence. She survived him and continued his work till she was murdered on the dark night of December 13, 1960.

He was scheduled to visit USA in June 1952 for a lecture tour. From his abode in Dehra Dun, he had been to Mussorie, the hill station where, while walking, he fell several feet below and developed cerebral thrombosis. He had a second attack in August 1953 and the final attack on January 25, 1954, proved fatal and the revolutionary thinker and philosopher shed his mortal coil, Prime Minister Nehru and President Prasad, rendering necessary financial assistance during his sickness, demonstrated their regard for him.

His career was a tale of mystery. It was one of adventure and high endeavour. He lived many lives demonstrating that all isms intended to submerge man in the mass. Society is the creation of man so also institutions. But these creations reduced man to zero. Hence, humanist revival envisaged by him is the only way out of the crisis.

With all his intellectual equipment, depth of thought breadth of view, powers alike of analysis and synthesis. grace of style and felicity of expression, the reason for his failure as a leader in India was that he was too red to suit the Congress, too much of the lone wolf to hunt with the pack, too much of an egotist and an iconoclast to accept any doctrine not of his own authorship.

He was an iconoclast in the land of idols. Men of genius scatter their ideals. Some of them fall on congenial soil. Time and forces of nature nurse them. They ripen in due course into abundant harvest, fraught with unspeakable good to the future generations.

Roy was far ahead of his times. Since history is a harmony of accidents, he could not make the desired impact. But he was a thinking Titan of versatile talents and varied achievements. This restless soul, ever in search of human emancipation. with international outlook, should be remembered by posterity.

Roy had a unique charisma which attracted numerous young men and intellectuals and gave birth to thc Roy-cult. One of India's profoundest intellectuals, he was a free-thinker to the COIC and, despite his Marxian background, was aware

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of its limitations and tried to go beyond Marxism by blending humanist ethics with Marxian tenets. He tried to reformulate the Marxian philosophy as a philosophy of freedom.

His creed of Radical Humanism, which he propounded in New *Humanism* (1947), was concerned with various aspects of human existence, and he endeavoured to show that it was in man's nature 'to be rational and moral and therefore capable of building a free, harmonious and just social order.'

His philosophy mainly issues forth from the basic Marxian tenets of economic historiology, dialectics, and theory of class conflict. Roy was, however, averse to the economic determinism of Marx which he saw as the economic degeneration of man. To the humanist Roy, man is the measure of everything and the individual is the archetype of society.

A great linguist, Roy knew several European languages. A prolific writer, though he scarcely had any formal academic training, he produced some sixty-five books and forty pamphlets, most of them political or philosophical. To a common reader, however, his autobiographical writings like *Fragments of a Prisoner's Diary* (1941), *My Experience in China* (1946), *Memories* (1964) and *Men I met* may seem to be more interesting. Among his historical and philosophical writings mention must be made of such titles as *India in Transition, Beyond Communism, Historical Role of Islam, Science and philosophy,* and *Reason, Romanticism and Revolution.*

He recovered from these, when he had a second attack in August 1953 and the final and fatal attack in January 1954. He passed away a little before midnight on 25 January 1954. Roy was one of the foremost political thinkers in the present century. He was not tied down to any dogma, but had the flexibility to change his views according to circumstances.

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Roy, Nichols (Rev.)

——See under Nichols-Roy, James Joy Mohon (Rev.)

Roy, Rammohan (Raja) (1772 — 1833)

Raja Rammohun, born at Radhanagar in Hooghly district in 1744, was an eminent social reformer and scholar.

On the authority of the lineal descendants of Rammohun, 22 May 1772 has been generally accepted as the date of his birth, though his patron, John Digby, implies that he was born in 1744 at Radhanagar, adjacent to Khanakul-Krishnagar (Hooghly). His family surname was Banerjee, but as his great-grandfather, Krishna Chandra, received the title of 'Roy-Rayan' from the Nawab of Bengal, his descendants became known as Roys.

Complaining against the rude behaviour of Sir Frederick Hamilition, Collector of

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Bhagalpur, to him, Rammohun wrote in 1809 to Lord Minto: "Your petitioner's grandfather was at various times chief of different districts during the administration of His Highness the Nawab Mohabut Jung, and your petitioner's father for several years rented a farm from the Government, the revenue of which was lakhs of rupees. "This indicates the social and economic status of Rammohun's ancestors.

His father, Ramkanta, had three wives and three sons, Jagmohun, Rammohun and Ramlochan, amongst whom he gifted away major portions of his immovable property on 1 December 1796, and made them separate from the joint family. To the share of Rammohun fell 82 bighas of paddy land, half the share of his house at Langulpara and a house at Jorasanko, Calcutta.

Rammohun must have earned a considerable amount of money by his individual efforts, because in 1797, he lent out to Andrews Ramsay, a Civilians, a sum of Rs. 7,500/-, and later purchased two talukas yielding a net income of five to six thousand rupees a year.

He was married a very early in his life but his wife died; then his father got him married successively to two wives at an interval of less than a year. Both these wives lived in his village home when he shifted his residence to Calcutta in 1814. They appear to have never come out of *purdah*.

Rammohun is said to have studied Bengali in his village home, Persian and Arabic at Patna and Sanskrit at Benares. He started learning English at the age of twenty-two and improved his knowledge in the company of John Digby. His friend, Adam, helped him to acquire considerable knowledge in Latin, Greek and Hebrew. He knew a little French also. He could write a book and edit a journal in Persian. In his controversy with the Serampore missionaries, he quoted Hebrew words and pointed out their significance. He was a master of Sanskrit learning.

Rammohun looked after his property before he became the Dewan of Mr. Woodford, the Collector of Dacca-Jabalpur (now in Faridpur) on 7 March, and on the transfer of his master, he resigned the post, on 14 May 1803. He became acquainted with Mr. Digby, a Civilian, in 1801 and from 1805 to 1814 worked under him at Ramgarh, Jessore, Bhagalpur and Rangpur.

He was *Sheristadar* of the Criminal Court from August to October 1806 at Ramgarh. Next time we find him in government service as a temporary Dewan at Rangpur for a few months, from December 1809. For the rest of the period he was in the private service of Mr. Digby. He left Rangpur when Digby took long leave in July 1814. Before that date he had purchased three more talukas.

Rammohun settled down in Calcutta where he purchased two big houses, one at Chowringhee at Rs. 20,317/- and another at Maniktola at Rs. 13,000/-. He lived as an aristocrat, giving frequent parties to European and Indian gentlemen. In May 1823 Fanny Parkes related how she found dancing girls performing dances at a party given at Rammohun's house. The phantom emperor of Delhi Akbar II, appointed him as his envoy to the King of England in 1830 and conferred on him the title of 'Raja'.

The East India Company, however, refused to recognise either his title as Raja or his status as an envoy. He was permitted to sail for England as an ordinary person on 19 November 1830. He landed at Liverpool on 8 April 1831 and visited Paris next year. His fame as a social and religious reformer and as an erudite scholar had impressed Jeremy Bentham so much that he hailed him as an honoured colleague.

Rammohum's mother, Tarini Devi, was a devout Vaishnava. Rammohun in his early life was so much influenced by her that he refused to take even a drop of water before reading out a chapter of the Bhagvata-Purana, but in 1803-04, he published a book called 'Tuhfat-ul-Muwahiddin', condemning image-worship and

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preaching strict monotheism. This is the beginning of his estrangement from the members of his family and also from the conservative Hindu society.

At the age of fourteen, he came under the influence of Hariharanandanath Tirthasvami, a learned scholar in Tantric lore. He started in Calcutta a socio-religious organisation named the 'Atmiya Sabha' in 1815, and in the same year published in Bengali and Sanskrit the 'Vedanta-Grantha' and the 'Vedantasara'. During the next two years he published a number of important Upanishads and thus revived the Vedic studied in Bengal. In 1818, he wrote his first Bengali book against the *Suttee* system, followed by another book on the same subject next year.

In 1820, he wrote 'The Precepts of Jesus', in which he collected the ethical teachings of Jesus Christ without subscribing to the doctrine of the Trinity and Transubstantiation. This brought on him the wrath of the Christian missionaries. He had to fight a defensive war against conservative Hindus and the Christian missionaries at the same time.

In all he wrote two books in Persian, three in Hindi, thirty-two in Bengali and Sanskrit and forty-seven tracts, letters and books in English. Many of these are polemical in character. But he was equally at home in poetical and philosophical writings. Some of the songs composed by him are current even today. His 'Prathana-Patra' (1823), 'Brahmopasana' (1828), 'An Appeal to the Christian Public in Defence of the Precepts of Jesus' (1820), 'Second Appeal' on the same (1827), and the four issues of the *Brahmanical Magazine* laid the foundation of the study of Comparative Religion.

A successful attempt was made by Rammohun to reconcile individual reason with the ancient scriptures. His fame as a religious reformer rests on the foundation of the 'Brahma Samaj' on 20 August 1828. A house was built for it at Jorasanko to which it shifted on 23 January 1830. In the Trust Deed of the Samaj he prohibited the use of any image or picture of animal sacrifice, and of an attack on any religion.

His zeal for reforming the Hindu religion made the orthodox Hindu leaders so inimical to him that they told Sir Hyde East, the Chief Justice of the Supreme Court, in 1816 that they would not accept any donation for the proposed Hindu College from Rammohun. Rammohun, however, started an institution called the Anglo-Hindu School for imparting English education and bore the major portion of its expenses.

Rammohun vigorously opposed the proposal of the Government to set up the Calcutta Sanskrit College in December 1823, and sent a letter to Lord Amherst requesting him to "promote a more liberal and enlightened system of instruction, embracing Mathematics, Natural philosophy, Chemistry and Anatomy with other useful sciences." Rammohun did not like to promote the cause of English education at the expense of the Indian Vernaculars.

The students of his school under the leadership of Devendranath Tagore decided to conduct their debates in Bengali, and Rammohun himself suggested that the English people in India should adopt Bengali as their language.

Reddi is considered as much an authority in Economics as in literature. The University of Madras honoured him for his *Arthashastra* published in two volumes in Telugu. The Andhra University published his *Essays and Addresses,* (1966) in English and Telugu as well as his critical and evaluative forewords to various Telugu works (e.g. *Vyasa manjari* and *Panchami).* It also published a commemoration volume on him on the completion of his sixtieth birthday.

Rammohun Roy wrote extensively in Bengali, English, Sanskrit, Hindi and Persian. and produced nearly thirty major works in Bengali only. He edited the *Brahmmunical Magazine* in English (1821), *Sambad Kaumoudi*

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in Bengali (1821). and *Mirat-ul-Akhbar* in Persian (1823). His translations of *Kenopanishad* and *Ishopanishad* into English and Bengali came out in 1816, followed by the translations of *Kathopanishad* and Man*dukopanishad* in 1817. These were part of his major attempt to place the vedantic knowledge within the grasp of common man. *An Abridgement of the Vedanta* (1816) was another notable work in this regard.

In 1817 he published his English pamphlet, *The Defence of Hindoo Theism* which was a strong vindication of monotheism, written in reply to the attack from an advocate of idolatry. He also published in the same year *A Second Defence of the Monotheistical System of the Vedas* in reply to an apology for the present state of Hindu worship. It is noteworthy that Rammohun never attacked Hindu religion but only its superstitions and blind beliefs.

Liberal and rationalistic in his approach. Rammohun Roy was the pioneer of enlightenment in modern India. There were three specific features in all his writings—clarity of thinking, logical representation of the problem, and veracity of truth. He admired the true spirit of Christianity in his book *The Precepts of Jesus,* which enraged both Hindus and orthodox Christians, and he had to publish *Appeal to Christian Public* in three instalments in order to reply to the charges made against him.

It is worth-mentioning here that the publication of the bilingual periodical, *Brahmmunical Magazine*, was prompted by such replies to missionary attacks.

Most of Rammohun's Bengali writings were prompted not only by socio-religious controversies but also by a spirit of truth and knowledge. *Bhattacharayer sahit bichar* (1817), a Bengali pamphlet by Rammohun, came out as a result of his reply to the challenges of Mrityunjoy Tarkalankar (1762-1819), an orthodox pandit at the Fort William College who ridiculed Rammohun's views in his *Vedanta-chandrika* (1817). Rammohun was never so ruthless and motivated in his use of language as were his opponents who frequently abused him in filthy language.

In 1822, he published *Chariti prashner uttar* in reply to four questions raised by Kashinath Tarka Panchanan, an eminent orthodox Hindu. Again, he published *Pathyadan,* as a measure to counter the virulent attack by the same pandit in *Pasanda-piran.* In 1821, he published *Brahaman sebadhi* as a protest against missionary activities.

In 1823, he wrote *Padn-sishya sambad,* a book in the dialogue form in Bengali, followed by its English translation. The language used in his Bengali books is quite lively and simple. Rammohun's books on the anti-sati campaign were written with a deep sense of respect for women. Apart from his socio-political writing, Rammohun published a grammar of Bengali language. He was the first to write Brahma songs in Bengali.

Rammohun Roy is a unique personality in Indian literature. He happens to be the first English prose writer of his time in Indian-English literature. He will be ever remembered as the father of Bengali prose also. Although the Pandits of the Fort William College had produced some books, it was Rammohun Roy who placed Bengali prose on a far more solid foundation.

As the earliest maker of Bengali prose, he first introduced firm rules of syntax, avoided jugglery with Sanskritised words and added a note of clarity to language.

Social and religious reformer, political and economic thinker, founder of Brahmo Samaj, pioneer of the new education, journalist and champion of a free press, and prophet of internationalism, Raja Rammohun Roy was born fifteen years before the Battle of Plassey was fought and lost. It was India's dark hour, and Rammohun was destined to see that, out of the dark, the first streaks of new light appeared again.

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He was to pack so much variegated achievement within his life as to deserve descriptive epithets like 'Augustus of the East', 'Erasmus of India', 'Luther of the Hindu renaissance', 'India's Columbus in the discovery of a new continent of Truth' and 'The morning-star of the modern Indian renaissance'.

He began his serious education with the study of Persian and Arabic at Patna, followed by Sanskrit at Varanasi. An *enfant terrible* at sixteen, and already married with two wives living, he walked out of his father's house in a mood of protest, travelled widely, accumulated knowledge and wisdom in the hard school of experience, and became a successful man of business with extensive contacts with influential members of the European community. His first book, *Tuhfat-ul-Muwahhidin* (A gift to monotheists), was in Persian and came out in 1803. Then followed twelve years of service under the East India Company, and during this period he mastered English functionally, and left service in 1814.

Then, for nearly twenty years, he embarked upon religious debate, social, economic and educational reform, and continued his ministry on behalf of his motherland in England as well, and died there. In short, he did 'the work of half a dozen giants'. He was basically a religious man, no mere Deist or unbeliever, but a loyal Hindu, a Brahmin of the Brahmins, steeped in the lore of the Upanishads and making his life's work the restoration of the Hindu faith to its pristine simplicity' (Esme Wingfield-Stratford).

His aim in founding the Brahmo Samaj was, not so much to start a new sect, but rather to unify all India 'through the common worship of the one God by members of all denominations' (as his colleague, Satishchandra Chakraborti, said in 1833). But the religious man was a humanist too, a fearless humanitarian and social reformer. Hence the battle he waged against the monstrous custom of 'sati.

Indeed, his interests and inquiries ranged from the rights of women and the freedom of the press to English education, the revenue and judicial systems in India, the plight of the Indian peasantry and the need for economic development. His whole aim was to awaken his countrymen and make them a new virile people through the integration of their traditional strength with the science and the social and political philosophy of the West.

He was of course far ahead of his time, and even visualised the ultimate emergence of a world assembly of nations, and of a world citizenship. And he wrote to Talleyrand, the French foreign minister, suggesting the removal of all passport restrictions inhibiting free movement over the whole world. Rammohun was at once an idealist and a practical organiser; and the seer, the reformer and the shrewd man of affairs were united in him and made him the great pathfinder for the puzzled, anguished and enslaved people of his time.

Rammohun's *Precepts of Jesus* (1820) was one of the earliest published books by an Indian in English. He wrote and spoke on a variety of subjects, in Bengali as well as in English, and if he was resourceful in controversy he was most persuasive in exposition. His *Vedanta sara* was published in 1816 in Bengali, English and Hindustani, and it has been described as 'the most original of all his works' (Nalin C. Ganguly). Among his writings was a piece of autobiography, first published in the *Athenaeum* and the *Literary Gazette*.

Rammohun was a great journalist. He started the Sambad Kaumudi (December 1826) in Bengali and the Mirat-ul-Akbar (April 1820) in Persian. But none of these survived long. For a few months he was one of the pro-prietors of the Bengal Herald (1829). His spirited protest against the Press Ordinance issued in 1823 and his fight for the cause of liberty of the Press made him the pioneer of constitutional movement in India.

A supreme realist as he was, he did not

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press for the introduction of representative institutions and responsible government at a time when only a handful of men were educated. But he was the first Indian to demand the introduction of trial by jury, equality before the eye of law, separation of the offices of Judge and Revenue Commissioner and of Judge and Magistrate, codification of law and, above all, the need for consulting the local magnates before enacting any law. He also pleaded for the appointment of Indians to higher offices.

Rammohun has become immortal by his advocacy of the abolition of the cruel proactive of Suttee. He tried to improve the social position of women by restoring to them their right over a share of their ancestral property. He denounced the caste system, but always called himself a Hindu and never gave up the sacred thread, the emblem of the higher castes.

Rammohun was himself a zamindar but in 1831 he asked the Board of Control to fix a limit to the rents to e paid by the cultivator. With a view to improving the social, educational and political condition of India he pleaded for the settlement of educated and well-to-do Englishmen in India as Colonists.

His political foresight is revealed in the statement he made in 1829: "Supposing that 100 years hence the native character becomes elevated from constant intercourse with Europeans and the acquirements of general and political knowledge as well as of modern arts and sciences, is it possible that they will not have the spirit as well as the inclination to resist effectually any unjust and oppressive measures serving to degrade them in the scale of society?" (Collect: 'The Life and Letters of Rammohun Roy', edited by Dilip Biswas, p. 386). It was in 1929, exactly a hundred years later, that a constitution for free India was outlined in the Nehru Communist's Report.

Rammohun was the first internationalist in India. In his letter to the Minister of Foreign Affairs of France he suggested the amicable settlement of all disputes between two countries by a Congress composed of an equal number of members from the Parliament of each; the Chairman being chosen by each nation alternately for one year. The decision of the majority was to be binding on each.

Raja Rammohun Roy was a tall, well-built and handsome person, with bright penetrating eyes. He was great as a scholar, as a reformer, as a journalist and, above all, as a pioneer of the national movement in India. He died at Bristol on 27 September 1833.

The fact is that there are very few people who subscribe to and practice the mind-freeing principles enunciated by Ram Mohun Roy. Many may speak highly of the great thinker that he was, but few take his precepts seriously. But then, there is nothing unusual in this. Virtually every great religious reformer or revolutionary in India has been either transformed into another avatar, or been funneled into oblivion.

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Roy, U. Jeebon (1838 — 1903)

U. Jeebon Roy, born at Cherapunjee in 1838, was one of the chief architects of modern Khasi Hills.

U. Jeebon Roy was born at Cherapunjee in 1838. His father, Ram Singh, was an

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enterprising Khasi merchant, who had earned the popular appellation of "Karkata" by his daring visit to far-off Calcutta, so unusual for a Khasi tribal in those days when his people were sunk in primitive ignorance.

To the enterprising spirit of his family, Jeebon Roy added a fervent patriotism and the zeal of a Nestor to his people in course of time. He was the first among the Khasis to enter the service of the British Government and he was the first to be promoted to the rank of an Extra Assistant Commissioner, the highest post then open to an Indian. Roy was truly a self-educated man.

By his own efforts he mastered several languages including English, Bengali, Sanskrit, besides his own language, Khasi. He also acquired a profound knowledge of Hindu religious classics, such as the Gita, the Upanishads, the Epics and other master pieces of Sanskrit and Bengali religious literature. The study of the religious classics of India inspired Roy with an intense pride in his Khasi and Indian heritage, which he sought to defend against the insidious propaganda of the Christian missionaries among the simple Khasi tribals.

The particular fields in which Jeebon Roy sought to counter the denationalising effects of the missionary activities were economic, social and educational. Roy selflessly devoted his prodigious business talent to the economic upliftment of the Khasis. He literally taught the Khasis new crafts, industries, modern farming and gardening. Many of the fruit crops, such as plums and peaches owe their introduction to Jeebon Roy, as does the first printing press, of which Shillong boasts today. In his zeal to eradicate poverty among the Khasis, he had also devoted his enormous energy to the teaching of new crafts to the Khasi women.

Jeebon Roy's services to the Khasi Hills in the sphere of modern and nationalist education were also considerable. Of a number of schools, he founded, the Shillong Government High School stands as a monument to his memory even today. His munificence for the cause of education among the Khasis was well-known.

Roy was an advocate of education through the mother tongue. To facilitate instruction in the mother tongue, Roy himself wrote a number of Khasi Primers. However, Roy was also a great admirer of Bengali language and culture. He enjoined on the Khasis that besides their vernacular they should learn the Bengali language and maintain cordial relations with the enlightened people of Bengal.

Underlying all of Roy's activities was his deep and abiding nationalism. The preface to his 'History of India' (in Khasi) and his other writings give eloquent proof of his deep love for India. He declared in one of his exhortations to his people that the future of the Khasis was linked up with India.

Jeebon Roy opened a new horizon to the tradition-bound, primitive society of the Khasis. He taught them to respect their own culture and adore India as the motherland of diverse people and races. In order to instil a pride in their culture, he founded the 'Seng Khasi' as the rallying point of Khasi national culture. Of particular interest was his attempt to introduce elements of modern culture in the Khasi Hills. "The greatest and the most respected man of the Khasi hills" of his day, Jeebon Roy was rightly hailed by the *Khasi Mynta* as "the father of the modern Khasis".

In an eloquent tribute to him after his death in 1903, the *Khasi Mynta* wrote: "There was not a wholesome movement in the hills which was not touched by his sacred hand. He did all that lay in his power for the amelioration of the distressed condition of his ignorant countrymen." Deeply pious and patriotic, Jeebon Roy was the most remarkable personality of nineteenth century Assam.

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Ruchi Ram Sahni

——See under Sahni, Ruchi Ram

Rudrabhatta (12th Century)

Rudrabhatta, born in 1185, was an eminent poet of Kannada literature.

Rudrabhatta was the first Brahmin poet brought up in the Vedic tradition, who produced a Kannada epic *Jagannatha vijaya* in the classical champu form with religious and devotional content. It is a 'mahaprabandha' (a great epic) comprising eighteen cantos based on the story of Krishna as narrated in the fifth part of *Vishnupurana*. Rudrabhatta is credited with another work called *Rasakalike* (A bud of poetic sentiment) on aesthetics, but it is not available. It is, however, on *Jagannatha vijaya* that Rudrabhatta's reputation is firmly established.

In the middle of the twelfth century, due to socio-religious upheaval caused by Basaveshwara, a new form of poetic and mystical prose called 'vachana' came into vogue. The champu tradition which had already lost its creative lustre and glory of the tenth century was further weakened. But at the close of the Virashaiva movement around 1170, there was a revival of the champu form.

Inspired by renewed devotion towards Jina, Vishnu, Krishna and Shiva, some poets, of whom Rudrabhatta was one, sought to propagate their respective faiths in the congenial atmosphere created by the Hoysalas. Virabhattala II (1173-1220), whose patronage Rudrabhatta enjoyed, was a mighty emperor, with powerful Cholas in the south as his feudatories. This was a period of outstanding achievements in the arts and in literature. Rudrabhatta occupies a unique place in the age, his being a lone but effective voice crediting Vaishnavism with a universal vision.

Rudrabhatta lived probably at Dwarasamudra, in the present Hassan district, capital of Viraballala II. The poet belonged to the 'Smarta Bhagavata' tradition having faith in the identity of Hari, Hara and Brahma—the triad being three aspects of the one supreme Parabrahma. Rsudrabhatta seeks to embody in the story of Krishnavatara, (The incarnation of Krishna) the knowledge of the highest truth by establishing in his heart 'Paranjyoti Mukunda'—the Supreme Light that is Krishna—through 'Kavyasamadhi' (poetic contemplation). The poem is charged with devotion.

The poet recreates the episodes of Krishnavatara, transforming the original purana into an epic-poem endowed with an artistic form. Deeply read in the classics of Sanskrit and Kannada literatures, Rudrabhatta draws upon them spontaneously. But whatever he borrows he enriches by imprinting his own personality on it. He has a sense of drama and can recreate powerful scenes. So episodes like the clash between Garuda and Skandha, and the winning of Parijata are powerfully dramatised.

Rudrabhatta's diction is learned, heavily laden with tough Sanskrit words, which reflects the trends of the times. But he is equally adept in the use of 'deshi' (indigenous Kannada) words skilfully fused with limpid Sanskrit.

Rudrabhatta calls himself a 'Sukavindra' (a master among good poets) and it appears that he was known by several other titles. His *Jagannatha vijaya* influenced gifted poets of the Bhakti school like Kumaravyasa and Lakshmisha, and 'Haridasas' like Purandara and Kanaka. His dramatic episode 'Parijataharana' possibly inspired the creation of the popular Kannada folk-drama *Parijata*.

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Rudrabhatta (10th Century)

Rudrabhata was an eminent ancient Sanskrit scholar.

Rudrabhata author of *Shringaratilaka,* seems to be different from Rudrata. *Shringaratilaka is* divided into three chapters; the first deals with nine 'rasas' including 'shanta', 'bhavas,' 'nayakas' and 'nayikas'. The second deals with 'vipralambhashringara' and ten stages of the development of love, and the six means (upayas) of winning over an offended man.

The third treats of other rasas and four vrittis. *Shringaratilaka* may be considered a treatise on love, intended to serve as a psychological as well as a poetic guide, giving elaborate analysis of the various moods and sentiments belonging to the area of erotics and poetics. The book seems to follow Rudrata *(Kavyalankara)* closely, and so many scholars have tried to identify its author Rudrabhatta with Rudrata himself.

There is another Rudrabhatta also who is the author of *Rasakalika,* dealing with rasa in detail. He is later than Dhanika whom he quotes, and is earlier than Mallinatha and Vidyanatha who use him. He is quoted clearly in the Kannada work *Rasaratnakara* of Salva (16th c.). Six verses from *Rasakalika* are quoted in Vasudeva's commentary on *Karpuramanjari.*

He refers to four varieties of 'Uddipanavibhavas'. Following the *Natyadarpana,* Rudrabhatta says that rasas do not always lead to the experience of pleasure in the reader/spectator, but can cause pain too, as in the case of 'karuna' and 'bhayanaka' sentiments.

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Rudradaman (2nd Century A.D.)

Rudradaman was a great Saka ruler of Ujjain.

The Yavanas, the Sakas, the Pahlavas, the Huns and many other groups of aliens came to India; some as conquerors and others in search of livelihood. But after they were here for a while, they felt free to settle down and were absorbed in the country's body politic. They embraced this country's thinking and living and became one with the local inhabitants, even lost their identity. They adopted Indian customs, manners and names.

One of the most prominent from amongst these was Rudradaman I, a Saka, and his Junagrah Inscription (150 A.D.) in Gujarat is an eloquent testimony of his interest and pride in following the lofty tradition of welfare of mankind set by eminent Indians like Chandragupta Maurya and Ashoka.

Rudradaman was the grandson of Mahakshatrapa Chashtana, ruler of Ujjain. It appears that on the death of son Jayaraman in A.D. 130, his father Chashtana had Rudradaman designated as the heir-apparent. It is probable that the Saka power of Ujjain was shaken at either the close of Chashtana's reign or after his death by Gautmiputra Satakarani and his son Sri Pulumayi.

Rudradaman had to fight hard with the Satavahanas whom he ultimately defeated and from whom he recovered the sovereignty of his

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house. Rudradaman married his daughter to Pulumayi but this relationship did not deter Rudradaman from waging war against his southern relations. Rudradaman also fought with the Yaudheyas and defeated them. But an open hearted king, Rudradaman praised the warlike qualities of his opponent Yaudheyas.

Rudradaman governed a vast territory which extended over Akara (East Malwa-capital Vidisha), Avanti (West Malva-capital Ujjain), Anupa (capital Mahishmati), Anarta (North Kathiawad), Saurashtra (South Kathiawad), Svabhara (Sabarmati region), Maru (a region in Rajasthan desert), Kutch, Sindhu (lower portion of Sindh Province now in Pakistan), Sauvira (east of lower Indus), Kukura (north Kathiawad), Aparanta (north Konka-capital Suparaka), Nishada (W. Vindhya and Aravali). Some of these were conquered by Rudradamn from Satvahanas.

In the time so Rudradaman the famous Sudarsana Lake (Girnar)burst it banks. The lake had been serving irrigation purposes since the time of Chandragupta Maurya and Ashoka, and Rudradaman swayed by the welfare of his subjects had a new dam constructed through his Pahlava Governor Suvishakha. Rudradaman was a constitutional monarch and when his ministers refused to incur expenditure on this impossible task, bowing to the democratic spirit he incurred the expenses from his own privy purse.

Rudradaman had undergone proper training before assuming regal authority. He was a very civilised ruler and had taken a vow that he would not kill a man except in battle, a vow he kept all his life. He was succeeded by his son Damayada but after Rudradaman the Saka rulers of Ujjain became non-entities.

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Rudrakavi, Kandukuru (1480 — 1560)

Kandukuru Rudrakavi, born in Prakasham district in 1480, was an eminent Telugu poet.

There were, perhaps, three poets with the same name Rudrakavi in a Vishwabrahama family of Kandukuru, a town in the present Prakasham district of Andhra Pradesh. The first Rudrakavi who wrote stray verses (chatu padyas) is said to have belonged to the court of king Krishnadevaraya of Vijayanagar during 1509-1530. He was capable of composing extempore verses in both Telugu and Sanskrit but, except for some occasional verses, there is no literary composition ascribed to him.

The second Rudrakavi (c. 1480-1560) is the most famous of the three. He is believed to have been one of the eight celebrated poets in the court of Krishnadevaraya. A copper-plate inscription, dated 1558, conferring the grant of a village to this poet by Ibrahim Qutab Shah, the Nawab of Golkonda, is a proud possession of the family.

The third Rudrakavi whose verse was quoted by the famous grammarian Appakavi (b. 1656) was a contemporary of Guntupalli Bhaskarmantri (b. 1620). Of these three, it is the second Kandukuri Rudrakavi whose contribution to Telugu literature is the most outstanding. He was a Shaivaite and a staunch devotee of Kali from whom he claimed to have received the gift of poetry. He is the subject of detailed analysis here.

This second Rudrakavi appears to have written several poems, but the three works extant, *Sugriva vijayamu, Nirankusho-pakhyanamu* and *Janardana-shtakamu* have secured for him a prominent position in the history of Telugu literature.

Sugriva-vijayamu, believed to be his first poem, is the oldest available 'Yakshagana' (folk-play) in Telugu. Rama is the hero of the

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play which deals with the killing of Bali and the coronation of Sugriva, events that appear in the Kishkindha canto of the *Ramayana*.

Pathos is the dominant emotion, and Tara's agony on separation from Sita, and the entrusting of Angada to Sugriva's care are treated in a most moving manner. The poet dedicated the work to Lord Janardana, the presiding deity of the temple in Kandukuru.

Nirankushopakhyanamu, a narrative poem in four cantos, belonging to the genre 'prabandha', deals with a social theme, the redemption of a profligate youth by the grace of God, Nirankusha leads a dissolute life, and once challenges even Shiva to play a game of dice with him. He wins the game and obtains the celestial courtesan Rambha as his mistress from the Lord. He receives boons from Indra also, and is finally reformed and attains liberation.

The theme of thc redemption of a rake, treated earlier by Srinatha and Tenali Ramakrishna, later recurs in several literary works in Telugu. Rudrakavi's poem is noteworthy for its descriptions and felicitous style.

Janardanashtakamu, a cluster of eight finely-etched verses addressed to Lord Janardana of Kandukuru, is erotic in nature and deals with the attempts of a love-lorn heroine to win the love of the Lord.

On account of their consummate artistry, these three poems of Rudrakavi are considered notable contributions to the three genres in Telugu literature.

The two other poets bearing the same name, Rudrakavi, have left behind works of a minor nature and critics are agreed on the view that the author of the three major works discussed above belonged to the 15th and 16th centuries and was associated with the royal courts of Vijayanagar and Golkonda.

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Rudramba (13th — 14th Century)

Rudramba, wife of the Chalukya prince Virabhadreshvara, was a lady of much distinction, a lover of justice, equity and peace.

Ganapati Kakatiya, the 13th century king of Telangana, had only two daughters, Rudramba and Ganapamba, and no son. But he made no distinction between son and daughter and gave Rudramba and Ganapamba good education and when they came of age, found suitable matches for them.

Rudramba was married to the Chalukya prince Virabhadreshvara. After sometime, the king Ganapati designated Rudramba as his successor and in 1258 he associated Rudramba with his Government.

In 1261 on Ganapati's death, Rudramba assumed the royal power and ruled the kingdom fro three long decades, though this was full of turmoil. The trouble started when she gave shelter to Samarapani, a Yadava prince of Devagiri, against the latter's nephews Krishna and Mahadeva.

The Yadavas were the sworn enemies of the Kaktiyas and Mahadeva found an excuse to invade the Telangana country. He defeated Rudramba and captured some elephants and musical instruments. Fortunately, he spared her life.

The victory of the Yadavas grately impaired Rudramba's political power and her feudatories tried to take advantage of the situation. One Ambadeva Maharaja established friendly relations with her enemies, the

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Yadavas and the Pandyas, and declared independence.

Not only that he also defied her power by placing one Manuma Gandagopala, who was formerly dethroned by Ganapati, on the throne of Nellurapura. She could never take back these territories during her life time. And then, in 1260 the Pallavas too won a victory against the Kakatiyas.

Despite these setbacks, Rudramba ruled over her subjects judiciously. She was interested in the welfare of her subjects and once allotted two villages for the maintenance of a temple (attached with a college) and of the teachers in the institution.

She also allotted land to a physician so that he could attend to the medical needs of teachers, students and others. The Venetian traveller Marco Polo who visited Mattrupalli in 1293 speaks very high of her administrative qualities.

Rudramba was blessed with a daughter named Mummadamba who was give in marriage to Mahadeva. In order to ward off difficulties that might come up in succession, Rudramba adopted her grandson Prataparudra as successor and from 1290, associated him with the government. Two years later, she abdicated in his favour. Prataparudra was a mighty king and he defeated several enemies.

In 1309 when Malik Kafur laid a siege of Warangal, he had to buy peace by giving the invader his treasure, including the famous Kohinoor. May be an added insult to injury, Rudradeva received in the fort a robe of honour sent by the Malik. In spite of these setbacks Rudramba it cannot be denied, was a great ruler.

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Rudrata (9th Century)

Rudrata the author of *Kavyalankara*, belonged to Kashmir and was an advocate of the 'alankara' school of aesthetic theory.

Rudrata, also called Satananda, was the son of Bhatta Vamuka, and seems to have been an elder contemporary of Anandavardhana, the exponent of the 'idhvani' theory of poetics.

Rudrata's *Kavyalankara* consists of sixteen chapters and 734 karikas in Arya metre; fourteen karikas found after chapter XII (verse XII), dealing with eight kinds of 'nayikas', are said to be later interpolations. He was the first writer to classify figures of speech pertaining meaning according to certain underlying principles, namely, 'vastava' (fact or feasibility), 'aupamya' (comparison), atishaya' (exaggeration) and 'shlesha' (double entendre). The figures of speech pertaining to sound are brought under five types: 'vakrokti' (equivocation), 'shlesha' (double entendre), 'chitra' (pictorial effect), 'anuprasa' (alliteration) and 'yamaka' (repetition of sound pattern). He described sixty-eight alankaras (excluding sub-varieties). His definitions of some of these are different from those of Bhamaha and Dandin and have been abandoned by later writers who were, however, influenced by him. He devotes four chapters (XII-XV) to the treatment of 'riti'.

In *Kavyalankara,* Rudrata added 'shanta' and 'preyas' to the eight rasas. He considers poetic genius, erudition and training as the essential requisites of a poet. He deals with five main figures of speech pertaining to sound, and among figures pertaining to meaning he deals with twenty-three based on vastava', twenty-one based on 'aupamya', twelve based on 'atishaya' and ten based on 'shlesha'. 'Doshas' or defects are treated, but not 'gunas'. Among the rasas shringara is treated in detail, varieties of the hero and heroine, the ten stages of the development of love, the six ways of winning

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over an offended heroine, etc. Various types of literary composition are dealt with in the last chapter.

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Ruikar, Ramchandra Sakharam (1895 — 1954)

Ramchandra Sakharam Ruikar, born at Rui in 1895, was an eminent freedom fighter, politician and journalist.

Son of a Veterinary Surgeon serving the former Princely State of Kollahpur, Ramchandra Sakharam Ruikar was born in the village of Rui on 8 January 1895. This Maharashtrian Deshastha Brahmin family was originally known by the name of Kulkarni, but later changed the surname to Ruikar, with the grant of sixteen acres of land at village Rui by the ruling Maharaja.

In 1918, Ruikar married Indrabai *nee* Sushila Lothe. Her father, Ganpathrao Lothe, was an Extra Assistant Commissioner in the old Madhya Pradesh As a child, Ruikar had the benefit of traditional instruction given to children in their early years in Maharashtrian families. He passed his Matriculation from the Rajaram High School, Kolhapur, and graduated from the Fergusson College, Poona, with Economics and History as his optional subjects. He took his LL.B from the Allahabad University in 1920 and later his Master's degree from the Nagpur University.

In his earlier years Ruikar came in contact with Acharya Shankarrao Jawadekar, Purushottam Diwakar Dhawale and Appasaheb Dhawale of Nagpur and Hansraj Muji of Bombay, which largely moulded his thinking.

Despite heavy pressure on his time as a trade union leader and a busy legal practitioner, Ruikar found time to read widely. He had made a comparative study of Hindu, Muslim and Christian scriptures. The Geeta and the 'Dyaneshwari', however, held his continuous attention. He had made a careful and detailed study of Marxist and Socialist literature.

Ruikar visited European countries in 1946, in the company of Dalvi and Nimbalkar, when he went to Caux-sur Montreaux to attend the Moral Rearmament Conference held on 12 September 1946. Besides the many public meetings he addressed in various European countries, particular mention may be made of his address at the India Committee of the Labour Party of the United Kingdom.

Even as a student at the Fergusson College, as an idealist, Ruikar was deeply impressed by the political ferment in the country during the later years of the First World War and the early twenties, when the repressive machinery of the British rulers in India was working at high pressure. The atmosphere in the Kolhapur State was far from congenial for the restless spirit of young Ruikar. He, therefore, chose Nagpur for his legal practice and political work.

Although a nationalist, Ruikar wanted to do some concrete work which would give positive results, as distinct from mere political propaganda which consisted largely of delivering speeches and making statements. The Trade Union movement gave full scope to Ruikar's human sympathy, legal acumen, courage to fight the strategy of the vested interests and satisfaction of having won something for the downtrodden worker.

Ruikar edited two Marathi weeklies, the *Sandesh* and the *Agragami*, with a view to acquainting the people with the problems of the workers and of the nationalist movement that was taking shape under the leadership of Netaji Subhas Chandra Bose. For want of financial support the weeklies failed. But a powerful

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orator, Ruikar made full use of the platform and carried his word to the masses.

When the Forward Bloc was started by Netaji Subhas Chandra Bose, Ruikar joined it and was one of its most ardent supporters in Madhya Pradesh. His speeches and articles had been compiled in a book under the title 'Netaji's Politics and Ideology' and was published by the Nagpur Nagar Forward Bloc.

Up to the time of his death on 19 March 1954 Ruikar was the General Secretary of the Forward Bloc for Nagar Province and the President of the Nagpur Branch.

Ruikar was twice elected President of the All India Trade Union Congress, in 1932 and 1935, and was also the first President of the Hind Mazdoor Sabha started in 1948.

He was elected to the Madhya Pradesh Legislative Assembly in 1946. As a legislator, he made a great impression through his speeches. He got many labour welfare measures introduced through his contact with the Congress Ministry.

Ruikar was imprisoned several times. He was sentenced to one year's rigorous imprisonment for participation in the freedom struggle under the leadership of Mahatma Gandhi. In 1936, he was again sentenced to one year's rigorous imprisonment and was detained from September 1942 to October 1945 in various jails, including Mandla, Shivani, Vellore, Nagpur, Rajnandgaon and Calcutta.

During his incarceration Ruikar went on hunger strike four times for securing better treatment for the prisoners.

Even while leading the workers successfully through several strikes, Ruikar reminded them of the need to give of their best in stepping up production. Although a powerful orator with a great hold over the workers, he was highly practical in judging the feasibility of their demands. He was therefore held in great respect, as much by the employers as by the employees.

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——See under Lakshmipati, Rukmani Ammal

Rukmininadha Sastry Jalasuthram (914 — 1968)

Rukmininadha Sastry Jalasuthram, born at Chittiguduru in 914, was an eminent Telugu poet, playwright, fiction writer and critic.

Rukmininadha Sastry Jalasuthram sometimes known as 'Parody Sastry' or only 'Jalasuthram', was born in a Vaidiki Brahmin family, and had traditional education in a Sanskrit school at Chittiguduru. He joined the 'Navya Sahitya Parishat' founded in the tradition of Sahiti Samithi. Slowly, he established himself as a writer of parodies. He joined All India Radio, was the editor of *Vani*, and later in charge of its literary programmes.

He did not remain a mere Sanskrit Pandit, but learnt English and understood various literary forms. In his early life Sastry drifted towards communism, and later became a devotee of Ramana Maharshi of Arunachala. He raised a literary controversy when he claimed that it was not Gurazada but Gomatham Srinivasacharyulu who had written *Kanya shulkam*.

Besides stories, plays and criticism, he also wrote poems, including parodies, *Sarat poornima* (1983) is a volume of his stories and *Jaruk Sastry parodies*, a book of parodies. He did not get his works published in his life-time, hence they were brought out together in a haphazard manner. He wrote fifty 'Aryas' in

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Sanskrit about 'para shakti' which remains unpublished.

He tried his hand at several forms of prosody, with Adam-Eve story, which were published in *Bharati*, a literary monthly. His comparative study of *Uttara Ramayana*, one by Kankanti and the other by Tikkana, broadcast over All India Radio, is a work of critical excellence.

He wrote two parodies on 'Scissors cigarette' and dedicated them to those who hated him and his poetry.

Sri Sri and Arudra wrote 'Rukkuteshwara shatakam' and dedicated it to Jalaluddin Rumy (i.e. Jalasuthram). Jalasuthram was the pioneer of parody in Telugu. Kodavatiganti Kutumbarao says this about him: 'Jalasuthram knows every writer of renown thoroughly. There is no better hound than him who can unearth weaknesses in men and their writings.'

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Rumi, Shah Sultan (11th Century A.D.)

Hazrat Shah Sultan Rumi was the first Sufi who visited Bangladesh.

The first Sufi who visited Bangladesh about 1053 A.D./445 A.H. was Hazrat Shah Sultan Rumi. His area of activity was the Netrakona district (Mymensing) in Bangladesh. He arrived in Bengal 250 years before Shah Jalal Mujarrad's arrival at Sylhet. As, it appears from the old record of 1082 A.D., he was present there at 1053 A.D.

When he decided to settle at Netrakona, the Raja of that place, Ganesh wanted to poison him. But being overawed by his divine power, he gave up the idea and embraced Islam. He granted a few villages for the maintenance of the *khanqah*, which was built there. In the year 1829 A.D., the British Government tried to retake it. But on the strength of a document of 1082 A.D. the Jaigir was restored to Syed Jalalud-Din.

It appears from the documents that Shah Sultan Rumi settled there along with his religious preceptor, Syed Shah Surkh Qiuntiya, and many other disciples in the year 445 A.H./ 1053 A.D. The people who lived in the village claimed to be descendants of the ten disciples of the Shah Sultan Rumi.

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Rup Chand (Pandit) (1908 —)

Rup Chand, born at Hanesar in Rawalpindi district in 1908, is a revolutionary freedom fighter.

Rup Chand was born in a poor Brahmin family in June 1908 in the village of Hanesar in Kahuta tehsil in Rawalpindi district. His father, Pandit Sarab Dayal, was a soldier in the army. Rup Chand received his primary education in the village school, but matriculated from the Sanatan Dharam High School, Rawalpindi. He married Vidyawati, daughter of Pandit Nihal Chand, a small farmer.

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Rup Chand was deeply impressed by the example and eloquence of Lala Lajpat Rai and Ataullah Bukhari. He was a self-educated man whose favourite writers were Bernard Shaw, Victor Hugo, Rabindranath Tagore and the Bengali novelist, Sarat Chandra Chatterjee. He worked for the *Partap*, a daily, published from Lahore.

He joined the Hindustan Socialist Republican Army in 1928 and took part enthusiastically in the revolutionary activities. He was involved in the attempt to kill the Viceroy, Lord Irwin, and to blow up the Viceregal train in 1929. He made desperate efforts to rescue Sardar Bhagat Singh from jail in May 1930. There was an explosion of bombs on 19 June 1930 at six different places in the Punjab to terrify the police, and Rup Chand had a hand in it. He was arrested on 26 August 1930, and awarded transportation for life. He remained in jail until 1946, for about sixteen years.

Rup Chand was a terrorist believing in the murder of individual Englishmen. His political activity was mostly carried on underground, but he joined the Congress after the independence and came in close touch with leaders like Deshbandhu Gupta, Asaf Ali, Bhim Sen Sachhar and Pratap Singh Kairon.

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Rupmati (16th Century)

Rupmati, wife of Baz Bahadur, king of Malwa, was renowned poetess and musician.

Rupmati, wife of Baz Bahadur, king of Malwa, was renowned for her beauty and charm. She was a poetess and musician of no mean order; her husband also was a great musician. The two sang to each other songs of love they composed; they also listened to the songs of love and war from musicians and dancing girls. Rupmati kept 'her self pure, chaste and loyal' and her love turned into a legend. She was known as the Lady of the Lotus.

About her love for Baz Bahadur, Rupmati says in a couplet:

For the keys in mine own keeping
Day by day it grows a little
Never loses even a little
But through life will ever go
With Baz Bahadur weal or woe.

Rupmati was daughter of Than Singh Rathore (or Jadu Rai) of Dharmapuri situated on the banks of the Rewa in Madhya Pradesh. 'The music of the river had passed into her soul' and her skill in plying upon the 'bin' and song was unsurpassed. Once on a hunting spree, Baz Bahadur heard her singing and was so much charmed by her sweet face, that he eloped with her. 'Fifteen were the years when at the altar of her eyebrows the throne of sovereignty was offered in sacrifice.

Her beauty was described: "The beauty of the tresses of the moon-faced maiden was like unto the dark coils of a chain falling to the ground. Her head was the tent of Laila. The dividing line of her head was the river Ganges in the land of Ind. Her forehead a facet of the diamond, her eye brows like sword of Ali. The beauty of her eyes cometh not within the compass of description.

Her glance is like unto a magic thread and unto the guardian of a tavern of wine. The nose is like the line of the equator...the beauty of her cheeks (like) the fire that descended upon Moses, the lips lumps of sugar, her mouth a bag of sugar."

And, when the lovers were deep in love, the news of Akbar's victories reached Mandu.

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Rupmati advised her lover to sacrifice pleasure and luxury for a season and to bestir himself to set the affairs of his kingdom in order. Bazid Khan (that was the name of Baz Bahadur) collected his army and drew it up in an array at Sarangpur to give a battle to Adham Khan, the commander of the Moghul army. But Bahadur was no match; he lost and escaped towards Khandesh.

When Adam Khan reached Mandu he became the master of its treasures and turned his fancy to the possession of noble ladies in the harem of the king. He asked Rupmati to transfer her love to the conqueror of the land, adding, "If my end be not attained peaceably, by force can a way be made." But Rupmati had resolved not to yield and she escaped as a flower seller. This was detected and after three days Adham Khan's soldiers captured her. Rupmati's relatives, who had gathered, resisted the Moghul army but they failed.

Her brothers were killed in the conflict. When she was brought back to Mandu her brother's death weighed heavily on her. She looked into the heart of the women of the harem and found that all were willing to give up their old dignity and fortune to win new. Rupmati consented to receive Adham Khan after three days. But then she had resolved to make choice of the doom of death before converse of love.

On the third day Adham Khan celebrated his victory and caused royal palace to be garnished for the entry. Rupmati adorned herself with the bridal dress which Baz Bahadur had given her. She took her 'bin' and sang songs 'to melt the hearts till she was beside herself; then she retired to the bed chamber and quaffed a cup of deadly poison of powdered diamond.

When Adham Khan reached the palace he found the fair lady asleep. He took her hand and sought to awaken her from sweet slumber. But the bird of the soul had taken flight from the cage of mortality;. The tyrant found no way open but to return.

Rupmati died a martyr to faithfulness and an example to the sect of lovers. She proved what Amir Khan had said:

> Khusru, in love rival the Hindu wife
> For the dead's sake burns herself alive.

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Rupa Gosvamin (15th Century)

Rupa Gosvamin was one of the noted six Gosvamins of Vrindavana, who propagated of the Chaitanya cult and the Vaishnava faith in the country.

Rupa Gosvamin represents was responsible for the propagation of the Chaitanya cult and the Vaishnava faith in the country. Of the two brothers. Sanatana and Rupa, and their nephew, Jiva whose literary productions far outweigh those of other philosophers affiliated to the Chaitanya school in range, depth, quality and magnitude, there exists a more detailed and reliable record.

In his abridged commentary on the *Bhagavata*, Jiva gives us a detailed account of the family, as also a list of the principal works of Sanatana and Rupa. From this detailed account, it is known that the ancestors of Rupa Gosvamin migrated from Karnata to the east, and ultimately settled on the bank of the Ganges at Navahatta, identified as modern Naihati.

Later, one of the descendants moved to Vanga country (East Bengal) and settled near Jessore. Sanatana, Rupa and Anupama *alias* Vallabha happen to be the three sons of this descendant. Both Sanatana and Rupa held high official positions at the Muslim count of Gauda, and settled at village Ramakeli, near Gauda.

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Sanatana received the title 'Sakar Malik' from the court and Rupa that of 'Davir khas'. Later, Chaitanya too gave them new names.

Rupa Gosvamin has to his credit a number of poems, dramas, farcical plays and treatises on literary criticism, among which mention may be made of *Hamsaduta, Uddhavasandesha, 'Ashtadashachchhandas*, *Utkalikavallari, Govinda virudavali, Premendusagara* (all poems, mostly devotional); *Vidagdha-Madhava* and *Lalitamadhava* (dramas); *Danakelikaumudi* (farcical play); and *Bhaktirasamritasindhu* and *Ujjvalanilamani* (both works on literary criticism).

Apart from these works of repute, Rupa has to his credit a number of other small works, belonging to other genres. It is also said that Rupa composed eleven verses and handed them over to Krishnadasa Kaviraja for elaboration. This elaboration assumed ultimately the shape of *Govinda-lilamrita* emanating from the pen of Krishnadasa Kaviraja.

The credit of giving a systematic treatment to bhakti-rasa goes to Rupa Gosvamin, who analyses the emotional aspects of devotion, highlights its psychological and rhetorical aspects and places devotion at par with other emotions recognised in the traditional works on Sanskrit poetics.

In his two Sanskrit works on Vaishnava rasashastra, namely *Bhaktirasamritasindhu* and *Ujjvalanilamani,* Rupa Gosvamin analyses the details of the religious sentiment of bhakti and shows how it is transformed into rasa by applying the principles of adjudication, enunciated by orthodox Sanskrit poetics. The turn, thus, is given not only to the old theory of conventional poetics, but also to the religious emotion underlying the old Viashnava faith.

In describing the dominant feeling of the bhakti rasa, Rupa Gosvamin points out the love of Krishna and says that through its appropriaite cxcitants (anuhhava), ensuents (vibhava) and auxiliaries (vyabhibharihhava) this love is raised to a relishable state in th. mind of the devotee, who thus occupies the position of the refined reader, endowed with appreciative genius in the new scheme.

Rupa Gosvamin defines religious devotion as the 'harmonious pursuit of Krishna, freed from all other desires and unconditioned by cognition and will'. In his commentary on this profound definition. Jiva Gosvami explains the implication of each and every term and says that desire. freedom from which is highlighted, refers to desire for earthly enjoyment, as also that for liberation.

After describing the different types of religious devotion, Rupa arrives at the highest type of bhakti, namely 'prema-bhakti' which is really the most mature state of bhakti itself. At this stage, the emotion solidifies into the sentiment of love, and then the soul experiences a profoundly deep loving attachment to the deity. Rupa describes the different stages through which this devotional love grows and attains maturity.

Since *bhakti-rasa* is the only emotional mood in the scheme of Rupa Gosvamin, he adopts a new principle of categorising this rasa, and classifies it first into two types: the primary (mukhya) and the secondary (gauna). While the quietistic (shanta), the parent's sentiment (vatsalya) and the erotic sentiment (madhur or ujjvala) constitute the sub-divisions of the primary emotion of devotion, the comic (hasya), the marvellous (raudra), the heroic (vira), the tragic (karuna), the furious (raudra). the frightful (bhayanaka) and the disgustful (vibhatsa) are comprehended under the category known as the secondary emotion of devotion.

The contribution of Rupa Gosvamin lies in establishing bhakti-rasa as the emotional mood par excellence and in showing that the recognised types of emotional moods are capable of being comprehended under this all-absorbing rasa.

The second work, *Ujjvalanilamani.* describes 'Ujjvala' or madhur-rasa in its details and analyses the basic feeling, as also the different excitants, ensuents and accessories of this mood. In conformity with the Vaishnava

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theology Rupa accepts Krishna as the ideal hero and proceeds to describe the various moods, aspects and situations from the ground of the erotic sentiment existing between Krishna and the gopis. This love is surely not an earthly one; the sport, also, is a divine one.

Rupa Gosvamin asserts that this feeling of Krishna is brought to a state of relish in the heart of the devotee by means of appropriate vibhavas. In this work Rupa proceeds to describe the characteristic features of the different types of the hero and the heroine. The ordinary classification is followed, but a new classification is also admitted from the peculiar theological point of view of the Vaishnava faith.

The work also contains a detailed discussion on the permanent feeling (sthayibhava) of the Madhura rasa, and Rupa's treatment in this regard is entirely original. Rupa's literary activity falls mainly in thc first half of the sixteenth century AD, though *Danakelikaumudi. Hansaduta* and *Uddhava-sandlesha* seem to have been composed in 1495 hefore he was hlessed by Lord Chaitanya .

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Ruswa, Mirza Muhammad Hadi (1858 — 1931)

Mirza Muhammad Hadi Ruswa, born in 1858, was an eminent Urdu novelist.

Mirza Muhammad Hadi Ruswa an eminent Urdu novelist, was born in a family of the Irani immigrant warriors. His father, Agha Taqi, relinquished the army and lived mainly on income from property and estates, learnt English, and was conversant with mathematics.

Mirza Muhammad Hadi in the beginning received education from his father who taught him Persian, astronomy, mathematics and elementary biology. He also learnt Unani medicine, Arabic, logic and calligraphy from eminent scholars and practioners of these arts. He joined Thompson Engineering College, Roorkee in 1875, acquired Overseer's Diploma and was appointed Overseer in the Railways.

After changing over a number of teaching jobs, he finally joined Reid Christian College as teacher where he taught for 30 years till 1919. Ruswa established Ishraq Press and published the fortnightly philosophical journal, *Ishraq*, and the literary and religious journal, *Alhukm*.

In 1899, he published two novels, *Umrao Jan Ada* and *Junun-i-Inte*. Both these novels were based on the biographies of two main characters portrayed by the author. The first novel was published under the pen-name of Ruswa, and it immediately got so much popularity that the author became known as Mirza Ruswa which was never used as a pseudonym by the author earlier.

Other novels written by Mirza Mohammad Hadi include *Sharifzada Zat-i-Sharif, Ashfa-i-Raz* (Lucknow, 1896), *Khuni shahzada* (Lucknow,1921) and *Akhtari Begum* (Lucknow, 1924). He also published Urdu translations of T.J . De Boer's *The History of Philosophy in Islam*, O. Kulpe's *An Introduction to Philosophy*, William Mc Dougall's *An Introduction to Social Psychology*, *G . F.* Stout's *The Groundwork of Psychology*, H.W.D. Joseph's *An Introduction to Philosophy* and *An Introduction to Logic* in two volumes, Aristotle's *The Nocimachean Ethics*, Plato's *The Phaedrus, Lysis, The Protagoras* and *The Republic*. He was also interested in music for which he compiled a notation system.

Mirza Muhammad Hadi married four times and was survived by two sons. He was a

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scholarly person and had mercurial temperament. As a critic, he made significant contribution, especially to the theory of criticism, through his articles.

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Ruyyaka (12th Century)

Ruyyaka was an eminent Sanskrit scholar and poet of Kashmir.

After Mammata, Ruyyaka may be regarded as the most representative systematiser of Indian poetics. He hailed from Kashmir and was the son of Tilaka, who wrote a gloss on Udbhata's *Kavyalankara samgraha*. Apart from the masterpiece *Alankarasarvasva*, Kuyyaka *alias* Ruchaka wrote such important works as *Sahityamimamsa, Vyaktiviveka-vyakhyana, Harshacharita-varttika, Kavyaprakasha sanketa, Natakamimamsa* and *Alankaranasarini*.

The last two are lost, as also the gloss on Bana's *Harshacharita*. While P.V.Kane, on the positive evidence of Jayaratha (author of a commentary on *Alankarasarvasva*, again from Kashmir (c.1220), observes that the anonymous *Sahityamimamsa*, published from Trivandrum is really Ruyyaka's, V. Raghavan thinks that it cannot be his as it accepts Bhoja's view of rasa in preference to the dhvani theorist view.

Ruyyaka seems to have been the teacher of Mankha, who wrote the epic *Shrikanthacharita*. And according to the tradition of the Kerala commentator, Samudrabandha, the pupil Mankha was himself the author of the vritti portion of his teacher's *Alamkarasarvasva sutra*. This appears to be unfounded and based on the fact that some citations from Mankha's poem occur in the work as illustrations.

Ruyyaka is seen as a staunch advocate of 'dhvani' and defends Anandavardhana brilliantly even while overtly explaining the charges levelled by Mahima Bhatta against Ananda in his gloss on *Vyaktiviveka* (available only in fragment).

His theoretical allegiance to the dhvani doctrine is equally clear in his masterly resume of the controversies raging about the soul of poetry in the beginning of his *Alankarasarvasva* But the *Sahityamimamsa is* just an eclectic work, playing down the importance of dhvani and compiling useful information from varied authorities like Bhamaha, Udbhata, Vamana, Rajashekhara, Bhatta Nayaka, Kuntaka and Bhoja. His commentary on the *Kavyaprakasha* is also remarkable for its brevity and consummate scholarship.

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Rye, Madhu (1942 —)

Madhu Rye, born in 1942, is a talented Gujarati fiction writer and playwright.

Madhu Rye, full name Madhusudana Vallabhadasa Thakkar, is a talented fiction writer and playwright. He lived in Calcutta for some years and was engaged in business. Later he shifted to Ahmedabad and tried his hand at advertising. A few years ago he migrated to the U.S.A., where, besides taking care of his job, he has been editing a weekly for the Indians settled there.

Rye started his literary career while in Calcutta. By then two authors from Calcutta,

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Shivakumar Joshi and Chandrakant Bakshi, had already made their mark as writers. For a young writer like Rye, it was both an advantage and a handicap. Rye did benefit by their guidance and encouragement. For a lesser writer it would have been much difficult to grow out of their influence, but Rye came to his own with his first publication, *Hanshi namani eka chokari* (1964), a collection of short-stories.

This was followed by *Chahera* (1966), a novel. Both these works received favourable reviews and Rye became a much talked-about author. Two more collections of short-stories, *Rupakatha* (1972) and *Kalasurpa* (1973), followed .

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As a short-story writer, Rye is not so much interested in the narration of incidents as in the depiction of the inner workings of the mind of his characters. Most of his characters refuse to accept the ready-made solutions of problems; they rather prefer a direct confrontation with their own self and with the world at large. Rye's narration is powerful and direct, and he has an eye for the minutest details. His language is crisp and fresh, and mostly free from distortions or international aberrations.

Some of Rye's short-stories have a common character, Hariyo. He is both a simpleton and a scoundrel. Just as an old bald man represents the common man in the cartoons of R.K. Laxman, Hariyo represents an average middle class man of Gujarat. He suffers his agonies and ills not grudgingly, but smilingly. In some of his other stories, Rye has tried to evolve a new form, which he calls 'Harmonika'.

Chahera, his first novel, was an existentialist work. It is a story of a mutilated young man, Nishada, the protagonist of the novel, who travels from the so-called moral world to the so-called immoral world. He tries to sustain himself amidst the onslaughts of life and wants to see the real face of man, but confronts at every step the masks that hide the real face.

His second novel *Kamini* (1970) is based on his play *Koi pana eka phulanum nama bolo to* and employs the technique of a play within a novel. The two worlds, the real and that of the play, are not only interconnected, but they interact upon each other. *Sabha* (1972) and *Sapabaji* (1972) are his other novels.

His *Aimbala revansavuda* (1981) is set in the tormented society of the present-day U.S.A. In none of these novels, however, does Rye surpass his earlier work *Kamini.*

Though Rye has published only two full-length plays *Koi pana eka phulanum nam bolo to* (written 1970-1974) and *Kumarani agashi* (1975), his contribution to Gujarati drama and theatre is quite valuable. Both these plays have been translated into Hindi and staged successfully. Rye has been awarded the Narmada Suvarnachandraka for *Kumarani agashi.*

His most popular play so far has been *Santu rangili* (1976) which is an imaginative adaptation of George Bernard Shaw's famous play *Pygmalion.* It has been staged very successfully in Bombay as well as in Gujarat. His *Ashvathama* (1973) is an anthology of his one-act plays.

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Nagendra Kr. Singh, born in Sept. 15, 1963, is an reputed Orientalist, who has written several important books and edited Encyclopaedia on oriental religion, philosophy and culture. He has done M.A. and Ph.D. and produced several research papers in journal of National and International repute. Presently, he is working as a Director of International Centre for Religious Studies.

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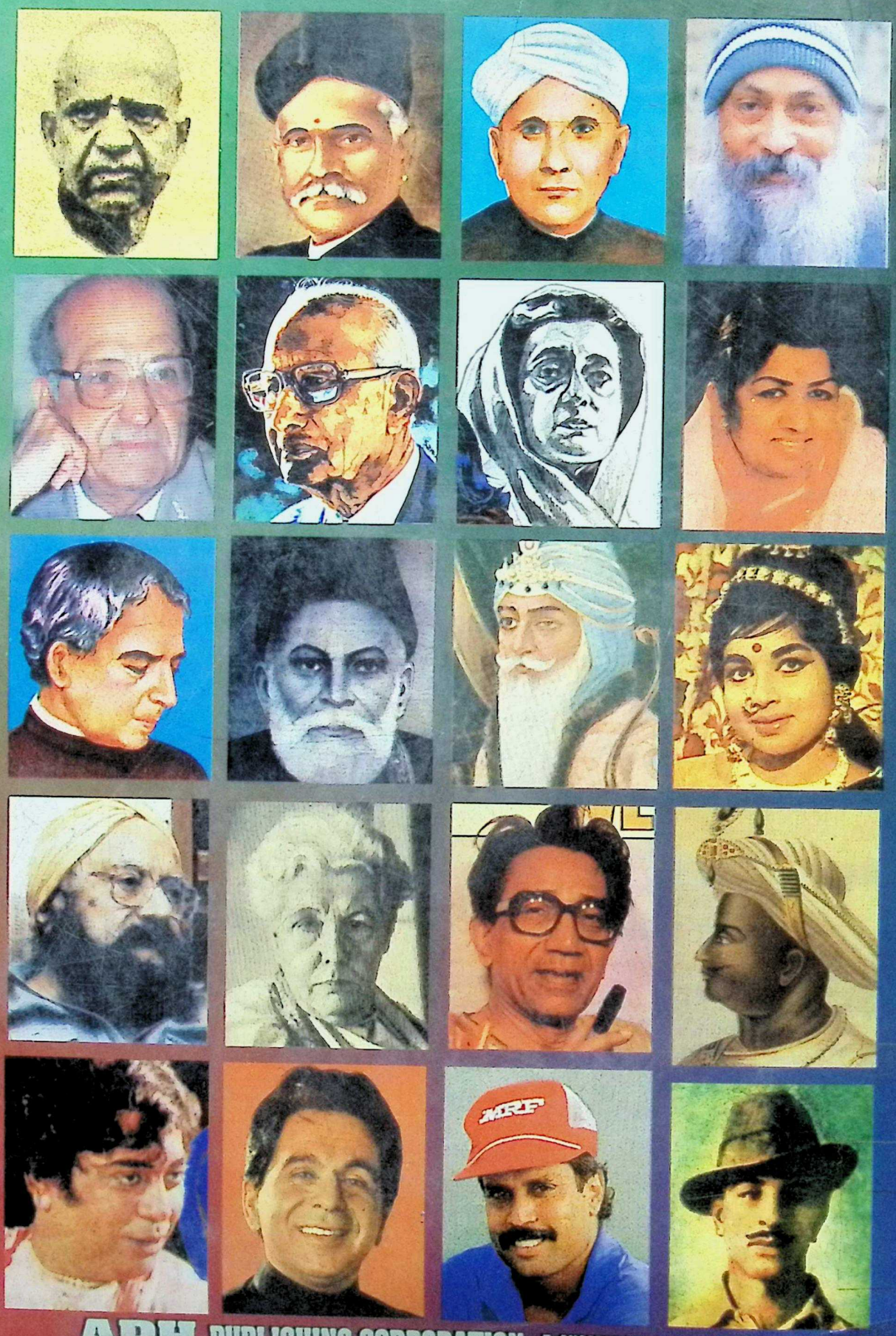

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